

THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.



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THE ETUDE.

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Musical Items.

HOME.

MELBA, with a concert company of her own, is touring the country.

PADEREWSKI expects to give 80 recitals during his season here, but it is likely the number will be increased.

DYORAK is not expected to return to his post as director of the National Conservatory of Music in New York.

THE widow of the famous pianist, Thalberg, died recently at Naples, aged 84. She was the daughter of the singer, Lablache.

MR. E. A. MACDOWELL has completed, in the last three months, a sonata, a suite for orchestra, and some technical studies for piano.

THE Kneisel String Quartet, probably the best of its kind, will give 90 concerts this season. It opened in Chicago. This is its tenth season.

JEAN DE RESZKE, the tenor, has been investing the money made here in real estate in Poland. He has been buying several estates there.

A BOOK on the psychology and physiology of piano playing has been written by Madame Jaell, the widow of the celebrated pianist, which should be valuable and interesting. It is based upon her long experience in teaching.

THE fifth solo violinist is coming to the United States. He is Tivadar Nachéz, a Hungarian. He will be a member of the concert company which Mme. Antoinette Sterling will bring, the other members being Mlle. Janotha, pianist, and Orlando Harley, tenor. Marcus R. Mayer and J. T. Leerburger will manage Mme. Sterling's American tour.

MR. AND MRS. GEORGE HENSCHEL will come to America next spring and sing in a number of concerts. The principal object of Mr. Henschel's coming is to conduct his "Stabat Mater," a work for soli, chorus, and orchestra, which was produced last spring at the Birmingham Festival with great success. This work will be produced by the New York Oratorio Society, April 24th.

"SCIENTIFIC Gymnastics" is the title of a brochure, by Mr. J. Brotherhood concerning his invention, the Technicon. It is written in the forcible, concise style usual to his writings, and plainly sets forth the advantages of the Technicon. In passing, we would suggest that it would be well for piano teachers to secure and read his series of pamphlets on this subject, as they will be certain to arouse thought, and are ably written.

THE manager of the Thomas Orchestra, Miss Anna Miller, announces a series of grand orchestral concerts in Eastern cities in the spring, to be led by Mr. Theodore Thomas, and to be assisted by eminent soloists. Mr. Rafael Joseffy, for instance, will emerge from his long and by music lovers lamented retirement. When this band was organized in 1891, no expense was spared to secure the best talent in Europe and this country that could be persuaded to go West. The eighty artists so chosen have since played continuously under Mr. Thomas.

FOREIGN.

THE remains of Paganini have been disturbed for the fourth time.

A SCHOOL to be devoted exclusively to church music has been established at Venice.

ENGLISH orchestra players are to be among the instrumentalists at Bayreuth next year.

THE composer of "Sigurd," Reyer, a Frenchman, is finishing an opera which, he says, is destined for the Bayreuth stage.

MASCAGNI is said to be writing music for "Midsummer Night's Dream," in which he intends to "combine the comic with the sentimental elements."

THE Emperor of Austria has placed a suite of rooms in the Belvedere Palace at the disposal of the aged composer, Anton Bruckner, who, like most good composers, has passed his life in poverty and obscurity.

SAURET, the French violinist, who is to make an American tour this season, opening with the New York Philharmonic concert on January 10th, is said to have 439 compositions in his repertory.

CONTRARY to expectation, the performances of Rubinstein's operatic oratorio, "Christus," at Bremen, proved a great financial success. Instead of the ten performances at first announced, fourteen had to be given, and they attracted many tourists from England, Russia, and America.

RUSSIAN composers can no longer complain that they are neglected at home. The repertory of the Imperial Opera at St. Petersburg for the coming season will comprise no less than thirty operatic works by native composers, including three novelties, viz.: "Raphael," by M. Arensky; "Nuit de Noel," by M. Rimsky-Korsakoff; and "Orenstela," by M. Tanaieff.

To be a Director of the Paris Conservatory appears to be a guarantee of longevity, for that famous institution has had only three Directors since 1822—Cherubini, Auber, and Ambroise Thomas. Among the famous composers who studied at the Conservatoire were Halevy, Berlioz, Gounod, Thomas, Adam, Bizet, Massenet, Saint-Saens, Delibes, and Sarasate, all of whom received the Prix de Rome, enabling them to continue their studies in Italy.

AN employee of the Paris Opera purloined the score of "La Navarraise" and other music, and sold them for a trifling sum. The former was actually found on a barrow of a dilapidated bookseller in a street at the back of Notre Dame. These scores are kept jealously guarded in order to prevent transatlantic piracy. The score and parts of "Carmen" have for many years been numbered, and the publishers, as holders of the copyright, could at any time tell the actual place of deposit of each.

PADEREWSKI recently took the long journey from Paris to Pesth especially to play his opera to Mr. Nikisch, and the latter is enthusiastic in speaking of it. He says that Paderewski has caught the gypsy spirit marvelously. His opera is written in modern style, but keeps perfectly the gypsy character, a thing which many have tried, but utterly failed in. Mr. Nikisch says that the whole opera is strong and very dramatic. It will be produced when the pianist returns to Europe from his American tour.

VERY familiar to ETUDE readers is the name of Thomas Ridley Prentice. Many of them have used his "Musician." He died at his residence in Hampstead, England, August 15th, aged fifty-three. He was highly esteemed as a teacher of piano and an able author of works on its technic. He was an excellent soloist as well as a teacher, and did much to elevate the taste for high-class music in England. He also composed numerous works. He was a professor at the Guildhall School of Music from its foundation.

A REMARKABLE statement was made the other day by the Mayor of Lyons, France, to account for the increase in the deficit of the local opera-house: "The chief cause of the present situation, as disclosed by the profit and loss account, is that since the introduction of works of the Wagner school musical taste has changed entirely. The existing repertoire seems to the public quite antiquated, quite out of fashion, and no longer possesses any power of attraction. At present, while the transition from the old to the new school is not yet completed, it will be difficult for any manager to satisfy the advocates of both systems."

THE centenary of the Paris Conservatoire will be celebrated in the ensuing winter, the institution having been founded by a decree dated August 3, 1795.

THERE were six competitors for the Prix de Rome at the Paris Conservatoire. Letorey, pupil of Th. Dubois, won the first; D'Ollone, pupil of Massenet, the second prize.

W. S. ROCKSTRO, the musical historian and author, died in England last month at the age of 72. He was one of the leading contributors to Grove's "Dictionary of Music and Musicians."

VERDI has at last induced Boito to put the finishing touches to his opera "Verone," the long-expected successor to "Mefistofele." Boito has also produced a libretto for a dramatic cantata, "Purgatory," for which Verdi is to write the music, if age and lack of enthusiasm do not prevent.

THE library of the Paris Conservatory contains a copy of every musical composition published in France since 1839. Among the instruments kept there on exhibition are a harp which once belonged to Marie Antoinette, the viol played by Henry IV, and a spinet presented to Maria Theresa by Louis XIV.

THE friends of Rubinstein in Dresden are lamenting the fact that he did not live to witness the triumph of his "Demon" in that city a few weeks ago. It is the fourth of his operas produced in the Saxon capital, "Feramors" having preceded it in 1863, the "Maccabees" in 1876, and "Der Kinder der Haide" in 1893.

JOSEF HOFMANN, now in his eighteenth year, has just published his Op. 19, 20, 21. Opus 19 includes two impromptus, one Hungarian, the other Polish, both strikingly national in coloring. The five morceaux comprised under Opus 20 are an impromptu, minuet, elegy, echo, and berceuse, all of them fresh in melodic invention and modulation. Opus 21 is his first sonata, in which he is less at home than in the shorter forms.

THE Viennese are to hear soon the last operetta of Suppe, to which he devoted a whole year. At his death it was found that the overture and the most important vocal numbers were completed, while for the other parts sketches had been made, which J. Stern and A. Zamara have elaborated. The operetta will be called "The Model." Von Suppe found light opera remunerative. His will shows that he left \$90,000 in real estate and about \$100,000 in cash and personal property.

THE movement in progress in England looking to a lowering of pitch is gradually reaching a focus. The Promenade Concerts in London, under the direction of Henry J. Wood, are using the diapason normal—the low pitch. The Philharmonic Society of London has adopted the low pitch; so has the Bach choir; so will the Nikisch and the Mottl concerts, the Queen's Hall choir, and the Sunday Afternoon concerts at Queen's Hall. This means low pitch in London, at least, and after its final introduction in London the Provinces must inevitably follow, and they will be followed by the piano manufacturers.

CAPRICE, OPUS 16, NO. 1, BY MENDELSSOHN.

LESSON BY EMIL LIEBLING.

MENDELSSOHN'S music is peculiarly adapted to teaching purposes. It combines perfection of musical form, melodiousness, and brilliancy of effect, and requires great variety of touch in quick succession; besides, it is free from large stretches, exacting octave passages, and many other innovations which are beyond the ability of the average student.

The present caprice is the first of three, each of which represents a totally different mood; it opens with a little andante in A minor, which introduces a very charming musical idea in two voices; after some interesting harmonic changes, a bright allegro follows, ending in its turn with a gradual drifting into the return of the opening movement, which is utilized again for the end of the piece. Mendelssohn follows Bach's example and closes this composition in the minor mode with the major chord on the same keynote. In his Presto, Opus

7, No. 7, he reverses this by closing an E major movement in E minor, a rare exception. Schumann also enjoys startling novelties in the way of finishing some of his shorter movements, especially in the Kreisleriana and the little Fughetta, Opus 32; he loves to end mysteriously and leave the listener, as it were, in doubt.

One of the remarkable features of piano teaching is the liability of different pupils to make the same mistakes in reading the text. Thus, in the 5th measure of page 1 almost everybody reads the third quarter f g c, instead of f a c; in the 13th measure the C sharp is hardly ever observed at its recurrence in the same bar, and the eighth notes in measure 16 are usually played like the preceding sixteenths; in the same manner the rests in the 19th bar are usually disregarded. The only remedy is, of course, the closest attention of the student and development of the sense of tonality.

Small hands may omit the upper C in the extended chord of the bass, page 1, measure 5. In the 8th measure the highest bass note, E, can be included with the right hand. Roll the arpeggio slowly and gradually from the lowest to the highest note, continuing to hold each note after it is struck until the entire harmony is produced. In the 15th measure the right hand commences at the beginning of the arpeggio, two bars later at the second quarter.

The allegro must be performed with lightness and brilliancy, observing all marks of phrasing and expression; a great variety of touch is introduced, staccato, legato, and considerable wrist work; the melody proper to be brought out and distinguished clearly from the mere accompaniment; the rhythm is to be preserved by accenting the more important bass notes.

The solo voice in the bass commencing with the first bar on page 3 must be clearly defined, and the embellishments in the 5th measure played with accent on the principal note. Retard during the two bars preceding the return to the andante so as to drift gently and naturally into the original tempo, and give the left hand due prominence; notice the reminiscence of the allegro in bars 25 and 26.

The two caprices of the same opus which follow the present selection will also amply repay study; the second in E minor is quite a favorite with concert pianists, and proves very effective when played with lightness and speed; it resembles the "Midsummer Night" music in character, and is a little masterpiece in invention, form, and treatment. No. 3 in E major is a somewhat spun-out song without words, placid and quiet.

Mendelssohn has a number of other works which are adapted for teaching, among them many of the songs without words (not necessarily the inevitable "Spring Song"), the six pieces, Opus 72; Rondo Capriccioso, Opus 14 (often mistaken for an easy piece); the caprices, Opus 33; characteristic pieces, Opus 7; variations, Opus 82. Two pieces in B flat major and E minor of greater difficulty are the fantasia, Opus 28; preludes and fugues, Opus 35; and variations serieuses. The two concertos in G and D minor and capriccio brilliant, Opus 22, still retain their attractiveness in spite of the fact that musical taste is fast becoming modernized to the gradual exclusion of the severe classics.

EMIL LIEBLING.

A CHAT WITH AMATEURS.

To avoid the very common and unbearable fault of stumbling, the pupil should have the courage to sacrifice any amount of time; to be satisfied with one page thoroughly well played, instead of eight indifferently rattled through; to repeat difficult passages fifty, nay, a hundred times, till they are completely conquered, and to abstain at first, principally, from compositions such as, by their complications, by the stretch of the hands, etc., require the consummate skill of the master.

I know there is much dry practice to be gone through, but the results will reward for all the trouble.

An instance of almost unexampled patience is to be found in the life of the late John Field, the first composer of the style of musical composition called the Nocturne, and an admirable performer on the piano. He kept a bag containing one thousand numbers, and was so indefatigable in practice that when he came to a difficult part he caused a boy to take out one number

each time he played it through, and continued thus until the bag was empty, having, of course, by that time played the passage a thousand times, and, as you may well imagine, thoroughly conquered it.

A few words may well be particularly devoted to the left hand, which, having become by custom a weaker member, requires more time and attention bestowed upon it than the right. I believe there is no reason except the force of habit, why one hand should be stronger than the other in the same individual; and in piano playing, especially in the compositions of the more modern masters, it is absolutely necessary that one should have the same facility in both. Therefore, to overcome the inequality which you will be certain to find, you must give the left hand double work; you must be a severe taskmaster with those rebellious pupils your fingers, and do not be content till you find that you can reverse your right-hand passages and perform them with equal ease in the left.

CONSOLIDATION.

THE ETUDE AND MUSICAL WORLD.

THE *Musical World* has been published by S. Brainard's Sons Co. since 1864; it has been discontinued with October issue, and THE ETUDE will be supplied, beginning with November issue, to all its paid-up subscriptions. The good-will of the journal has been acquired by THE ETUDE. The consolidation will not affect the character of THE ETUDE in any manner, as will be seen from this issue. Quite a number of valuable contributors to *The Musical World* will now lend their pen to the pages of THE ETUDE. *The Musical World* has done an immense amount of good in its thirty-one years of its existence; it was, for years, the only journal of any interest to the music teacher. The late Dr. Carl Merz was its editor during the greater period of its existence, and the best work of this gifted writer first appeared in the columns of this journal. The management of *The World* was under C. S. Brainard, who contributed more to it than the public is aware of, and of late years has been its sole editor. *The World* has been a great inspiration to the editor of THE ETUDE when a toiling teacher in a female seminary.

Its transfer to THE ETUDE will, in a great measure, keep its work alive. A change of name might be advisable at this time. The name "The Etude" is not what we would have selected had we the naming of the journal as it is now issued. Thirteen years ago, when THE ETUDE first saw the light of day, it was not one-third its present size; it contained only études and strictly technical articles for pianists. Its field has been broadened since then, but the change has been one of gradual growth; and while it is no longer a technical journal, it is still a journal for teachers of the pianoforte. The name "Musical World" might be added to that of "The Etude," and we would like to learn the opinion of the subscribers to THE ETUDE and *Musical World* on the subject. Both names might be incorporated and the journal appear as THE MUSICAL WORLD AND ETUDE, or vice versa. The change will not be made until January, 1896; let us have your vote.

MAN is born to expend every particle of strength that God Almighty has given him in doing the work he finds he is fit for—to stand it out to the last breath of life, and do his best. We are called upon to do that; and the reward we all get, which we are perfectly sure of if we have merited it, is that we have got the work done, or, at least, that we have tried to do the work—for that is a great blessing in itself—and I should say there is not much more reward than that going on in this world.—*Carlyle*.

GOOD SENSE.

It has been stated by those who ought to know better that a person who has the good of any art truly at heart never follows it for pecuniary gain. This is an absurd assertion. We will admit that there are thousands of people who study music, painting, sculpture, and literature simply for pleasure, and are quite skillful in their respective callings, but it is a noticeable fact that the great masters of the past whose names are engraved on the scrolls of history, did not follow any of the fine arts from purely a love for the same, but also from pecuniary motives. If our readers will take the trouble to institute investigations among the most brilliant professional artists of to-day, they will find that there is not one who is studying music, painting, sculpture, or literature without some object of remuneration in a monetary sense; in other words, they are following their respective calling from a business consideration as well as for the gratification of their tastes. This is perfectly right and proper from an artistic standpoint as well as from the standard of business principles. A man does not belittle himself nor his art by demanding payment for his services. Is not his time of some value, and why should those whom he entertains and instructs not recompense him for his work? Those who would expect him to work for glory alone show themselves to be the very incarnation of selfishness and ingratitude.

We should like to ask, wherein lies the justice of expecting a musician to always give his services whenever a charitable object is to be gained? What right have you to expect more gratuitous work from him than from merchants or tradesmen or professional people?

The most important rules we should like our young instrumentalists to follow—and we cannot urge their adoption in too strong terms—are these: 1. Never allow yourselves to undervalue your work. 2. Always insist on prompt payment for services rendered.

Lest some might misconstrue our meaning and conclude that we are endeavoring to instill wrong ideas and mercenary principles into the minds of the rising musicians, we will state our reasons clearly why musicians should abide by the rules given.

It is a well-known fact that he or she who places a small value on his or her own work soon becomes a person who is but little respected in the community. This does not imply that a musician should be egotistic and conceited, but it means that he must give people to understand that he maintains a true and commendable dignity toward himself and the art he is endeavoring to represent. A man who does not respect himself will never gain the confidence of his fellow-beings, and the art or business he proposes to follow will suffer in proportion to the ignominy he brings upon his own private career. Therefore, in maintaining a dignity and pride of the right sort, a musician not only puts those about him on a higher plane, but he is in a position to command better encouragement in a business way. If a musician places but little value upon his talents the people with whom he comes in contact distrust him in countless ways and soon get into the habit of imposing upon him. Eventually they discard him altogether for one of more snap and push, even though the second person has not half the musical talent of the first. Human nature is very peculiar, perverse, and hard to please, but it appreciates to a greater degree and honors more highly that man or woman who places a certain value on his or her talents. A person now-a-days who offers anything gratuitously—except in the way of genuine charity—is looked upon with suspicion and his ability is rated as only third or fourth.

A musician who receives an equivalent for his performances in the form of money is much more respected and gets into a higher class of society than one who plays for just what people are inclined to pay him, and he is one who makes more progress in his art. A celebrated instrumentalist was once asked to play at a charity entertainment at which there was to be charged only a small admission. He replied that he could not possibly comply with the request, but that he himself would purchase a certain number of tickets, which could be distributed among those who could not afford to pay the regular admission fee. That was a peculiar action, per-

haps, on the part of the musician, and the majority of people would at once argue that as he had already gained a great reputation there was nothing for him to lose in dignity, pride, or money by accepting the proposition of the committee who called upon him to play for a sum below that charged at his regular concerts. The probabilities are, however, that this instrumentalist was as far-seeing as he was generous, for his action proved that he possessed the latter quality to a great degree and was not above assisting those in distress.

It is like following the old motto, "Aim high." If you undervalue your musical ability even ten per cent. below its real worth, the public will go you ten per cent. better, as it were, and thus, you see, you have the reputation of being a musician twenty per cent. poorer in ability than you really are. We repeat again, never allow yourselves to undervalue your work under any circumstances.

In explaining still further the business aspect of music, we most earnestly implore our amateur musicians to follow to the very letter the advice contained in the second sentence given, namely, always insist on prompt payment for services rendered.

A musician should be as particular about his affairs as any other man. Music to him is a regular business, and he should demand and receive a just compensation for his labor. Right here we seem to hear some one say, "Ah! but you are talking to amateur instrumentalists and not to professional people!" True, but in taking this stand we must treat the subject in its broadest sense. A man, although he may only occasionally perform in public as a soloist or in an organization, should be recompensed for his trouble. The fact that he does not follow music entirely for a livelihood has nothing to do with the case.

As we strive to make these papers timely, we will give a few seasonable hints before closing. We will assume that you have decided to take our advice and throw all sentimentality to the winds, but do not become too digressed all at once if you have had none heretofore. It might not become you, and would perhaps make you appear awkward.

This is the month when you should begin getting ready for the winter season in the way of rehearsals, etc. Have you supplied yourselves with the best set of instruments that your coffers will afford? If not, do so at once, and do not force yourselves to use those of poor quality, trying to console yourself with the thought that "they will do." Have you arranged to add to your library, or will your repertory be as it has been all along?

It is just as essential for amateur musicians to adopt business methods in conducting their affairs as it is for those in the professional field, and when all the members and leaders of our young bands are cognizant of this fact there will be a great increase of first-class organizations throughout the United States, and the art of music will be still further glorified.—*Metronome.*

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

E. C.—We receive many inquiries about what to give a pupil after finishing "Landon's Reed Organ Method." The pupil will do better and do much more interested work if with the "Method" there is given to him the "Melodious Studies for Reed Organ," Vol. I, and the "School for Reed Organ," Vol. II. These work in with the "Method" as a supplement, and give entirely new material of a high order, with a set of pieces and studies for special points of technic, and for peculiar effects only possible on the reed organ. After finishing these, the "Method," and Vol. I and Vol. II, then give "School for the Reed Organ," Vol. III. This book of studies furnishes a fine lot of finishing studies for execution and expression in the special reed organ style of touch and musical effects. Vol. II gives minute directions, with copious examples, how to play church tunes on the sub-base octave, and also how to play church tunes correctly and effectively without this stop.

S. M. T.—Scales can be made interesting to the pupil who can play them with somewhat of freedom if they are taught with accents of all kinds, and with different kinds of touch, such as the soft and smooth neutral quality, the Bright legato, which has a certain individuality to each tone, the staccato. Also, in velocity, as per the Mason system; and in rapidity, which is the utmost speed for four octaves, up and down, with a very soft touch, letting the fingers pull the keys down with an indrawing motion and with the loosest possi-

ble arms, wrists, hands, and fingers. Also, by grading in power, from pp. to ff, and by playing cresc. and dim. Besides these ways on the plain scales there are many ways of making them interesting by playing them in contrary motion, sixths, thirds, tenths, canons, etc., etc.

C. W. L.

V. H. S.—The fifteen changes in the diminished arpeggio, given in Book III of Mason's "Touch and Technic," can be easily remembered if you will teach them in groups; as, Group I is the original, and with the three inner letters depressed a half step; Group II is elevating the three inner letters a half step; Group III is depressing two letters at a time a half step; Group IV is elevating two at a time a half step; Group V is depressing three letters a half step, and Group VI is elevating the three a half step. This makes the fifteen changes. Nos. 10 and 13 are easy to get by remembering that the middle key, G flat, does not change.

C. W. L.

C. S. There is no work especially for self instruction that contains everything. A primer like Palmer or Mathews comes nearest. Music is about $\frac{1}{2}$ Art and $\frac{1}{2}$ Science. The practical consumes nearly all the attention of the student. A good instructor of Piano, a writing book like Landon or Liepke, and a primer, are about as good material as any for you to set out on the work of self instruction.

J. W. S. Use Loeschhorn in preference to Czerny—to follow Op. 300 of Köhler; but do not use both. After Loeschhorn try something less mechanical. Grade V of Mathews' graded course; two-part inventions of Bach-Heller, Op. 16; Haberbier.

C. A. C. The letters D and S over some of the notes of the Ava Maria in Mathews' Graded Course, Vol. 9, mean right and left. D stands for droite (right), S for sénestré (left.)

L. V. R.—1. In September issue of THE ETUDE you will find a list of Haydn and Mozart Sonatas, listed for use by that eminent teacher, Emil Liebling, which will be just what you want. Supplementary to these, I would suggest the following lighter pieces: Carl Bohm, Op. 282, "Frolie of the Butterflies;" W. Ganz, Op. 11, "Words of Love;" MacFarren, "Golden Slumber." You will find Mathews "Graded Studies,"—grades II, III, IV—"24 Concone Studies," edited, by Cady, also very useful.

2. The term "Lied" is used in two ways. First, a simple song, and, second, a more involved form which is somewhat similar to the sonata form. Its best use is a simple song, simply accompanied.

3. By the study of Italian opera is meant the technical and artistic study of the music and action of Italian opera. This is supposed to be done after the voice has been properly cultivated, and the would-be operatic singer is conversant with the art of singing.

F. W. H.—1. The 8va under the bass notes indicates that they should be played in octaves, adding the octave lower than the printed note.

N. B.—An article concerning the minor scale, covering the ground of your question more fully than can be done here, will shortly appear in THE ETUDE. Look for it.

A. K.—Among the best known American composers are E. A. MacDowell, Geo. W. Chadwick, John K. Paine, Dr. William Mason, Clayton Johns, H. W. Parker, Dudley Buck, B. O. Klein, and a number of others whose names do not occur to me now.

F. A. C.—The latest of Peter's and Litolf's editions of Bach's Inventions, you will find to be very good. They are well edited, fingered, and printed.

A. M. C.—The metronome marks in Czerny's studies of the older editions are very unreliable. There is a well-founded rumor that Czerny's metronome was defective. It is best to get late editions of these studies. As they are mechanical studies for developing velocity, the metronome marks are not as important as they would be in setting the tempo of some sonata or other piece written for its musical effect.

2. Henry Ravini was born in 1818, in Bordeaux, France, and was still living in 1890. His studies are overshadowed by others of more value.

G. B. A.—See answer to N. B. in this issue.

A. D. E.—For four-hand pieces of the first grade in which both parts are of equal difficulty try "Two Beginners," Book I, by Krug.

We do not answer questions regarding metronome time in THE ETUDE. We will, however, say that a tarantella is to be taken as fast as possible consistent with clearness.

M. S. R.—The tempi indications on the face of the Maelzel metronome, such as allegro, allegro moderato, adagio, etc., are of no value whatever for practical purposes.

E. V. A.—Rudolph Wilmers, born in Berlin, October 31, 1821; died in Vienna, August 24, 1878.

Adolph Henselt, born in Achwabach, Bavaria, May 12, 1814; died in Warmbrunn, Silesia, October 10, 1889.

In answer to a question, whether constant pianoforte studies under a teacher are beneficial after a certain pitch of excellence has been obtained by cultivation, Moscheles once replied: "Any one who has heard and studied a great deal that is good ought to need no teacher to spur him on. The student should always bear in mind the greatest models and emulate them, playing a great deal with accompaniment. He should become more and more familiar with masterpieces, and enter earnestly into a sense of their beauties; thus the gradual development the pupil attains will place him above the common run of amateurs."

A CHAT WITH MUSIC STUDENTS.

BY LOUIS LOMBARD.

THOSE whose ultimate object is to serve the public in a professional capacity should know that the mastery of one thing will not suffice to attain lasting success. For most professions, but especially for that of music, the heart and head as well as the hand should be educated. No one is a musician simply because he has conquered the technical difficulties of his instrument.

Pupils ought not to neglect their general education while studying music. It is pitiful to see a fine artist who, outside of his art, is ignorant; we too often meet such! Of course, the student should acquire as much execution as possible; but this must not be at the expense of everything else. No one can be a teacher or artist whose attainments begin and end in the hand or in the throat. In our age of progress, of scientific research and discovery, the wide-awake theorist who has some manual skill will go beyond the individual whose talents are solely manual.

Bear in mind that experience, reflection, concentration, feeling, and doing are deeper sources of learning than books. Books may impart knowledge, but they create nothing. As Goethe says:—

"The parchment roll is that holy river,
From which one draught shall slake the thirst forever?
The quickening power of science, only he can know
From whose own soul it gushes free!"

In art as in business, originality is one of the most valuable possessions. Unless a composition possesses individuality, where is the reason for its being? Commonplace ideas, however well expressed, add not one iota to the sum of human knowledge and edification. Models, though well copied, add nothing to art. The most useful power of man is his ability to create something; all his knowledge should be utilized to that end. Therefore, it is better to cultivate the power of thinking than to crowd the mind with incongruous facts. A good memory is desirable, but it will not alone suffice in the ever-shifting tactics of life's battle.

Beware of one-sidedness and hasty judgments. Unless you want to acquire an imitative style, study all styles of music with equal care. Reserve your opinion of a new composer. Geniuses are easily misunderstood. It matters not how intelligent you may be, you will always find it easier to inventory your knowledge than to fathom your ignorance. The presence in the mind of feebly apprehended facts, or, at times, even the total absence of facts, seldom keeps some critics from expressing their views. Starting from false premises, they naturally arrive at absurd conclusions. In the domain of music, where facts are complex, and where individual feeling must enter largely, one may often reason foolishly. And musicians, more than other men, need the practice of logical thinking. If many would say, "I do not like this," instead of, "This is bad," their opinion would be more valuable.

Avoid exclusiveness in art. It is no better than fanaticism in religion, and it may become as great an obstacle to the art of a nation as exclusive patriotism is to the development of civilization. If you are long absorbed by one particular style, your mind becomes trammelled by its characteristics. It might be preferable to disdain all traditions. Marked success is often achieved by a disregard for conventionalities—one of the traits of genius. And although geniuses may be erratic, the world pardons them, yea, loves them! notwithstanding this fault. Learn to appreciate justly all schools and systems while you avoid cringing imitations.

As teachers, you must be able to analyze to the pupils the things you wish them to undertake. You must communicate your intentions in the clearest and most concise words. You should give a reason for each advice. If you cannot do so, your pupils will have good ground to doubt the value of your counsel; and faith in the teacher is of the utmost importance. When the pupil's confidence in the master is shaken further work becomes almost hopeless. To communicate knowledge under such circumstances is like drawing nectar into a sieve.

Be systematic. Of what use are good precepts, presented without method? You should comprehend, sympathize with, and adapt yourselves to the individual

requirements of each pupil. For this you need to be more wise than skillful. Though many general principles apply in all cases, the teacher must discover particular laws for the government of each student. One strong-minded pupil surmounts digital obstacles, while he is incapable of playing with artistic expression. Another, perhaps a sensitive nature, always dreads the difficulty of execution. It is obvious that different methods must be used with such different pupils.

Be slow to accept new methods. Nearly all the "rapid" systems may be labeled frauds. If you must buy music with which you are unfamiliar, select that which is from the pen of a renowned composer. Never listen to bad music, never let your eye linger on a daub, never read worthless novels and sensational journals, unless it be for the purpose of noting defects. The mind that has been nourished on trash cannot escape its debilitating effect.

Be courageous. The fear of making a mistake is often the very cause of the mistake. And yet, do not be too bold in performing something you have not thoroughly studied. While trying to acquire a clear comprehension of the exact meaning of each mark of expression, adhere strictly to the text. Later, experience will give the key to the unwritten signs. In the meanwhile, wait patiently for artistic ripening, and choose to be a mechanical tyro rather than an eccentric neophyte. Thus avoid extremes, for temperance is neither debauch nor austerity, and your *tempo rubato* may be easily turned into *tempo mescolato* (confused). You may give so much expression as to appear ridiculous.

Never yield to despair though your task be arduous and perplexing. Things which, to the youthful mind, seem like calamities, often are benefactions. Temporary discouragement is not a bad sign. It is far better to be dissatisfied with your progress than to believe yourself omniscient. In the first case, unless you are a moral coward, you will be spurred on to greater effort; while, on the other hand, you will, through vanity, incapacitate yourself even from learning the plain fact that you are ignorant.

You have before you a long and tortuous road if you wish to become successful musicians. Remember, however, that good work is never done in vain, and that labor is greater than genius. The gifted student often fails where his less fortunate brother succeeds through dogged tenacity. Have faith in yourselves, and let carefulness, patience, perseverance, and hope be forever inscribed on your standards.

RECORDING APPARATUS FOR PIANO TOUCH.

BY J. C. FILLMORE.

THE vexed question of piano touch has lately taken on a new phase. Everybody knows that no two players have precisely the same touch, and consequently that no two players produce precisely the same quality of tone. For tone-quality in a piano depends on four things: (1) the weight and tension of the strings; (2) the texture and shape of the hammer; (3) the place where the hammer strikes the string; and (4) the way in which the hammer strikes the string. This latter is the one factor in the problem which is under the control of the pianist. He may so touch the key as to cause the hammer to strike the string a violent, unrestrained blow; or he may so control the movement of the hammer that its impact upon the string shall be a gradual *push* rather than a blow, so gradual, even, that the impact may produce no tone at all. Between these extremes lie all degrees not only of *power* in the blow of the hammer upon the string, but also all degrees of *suddenness* in the impact of the hammer; and it is upon this latter quality of the playing that tone-quality (*timbre*, *Klangfarbe*) depends, as also the *sympathetic* quality of it.

It is plain that some pianists have a vastly more sympathetic touch than others; that the ebb and flow of emotion, under the influence of the artist's imagination, is conveyed directly to the tips of the fingers and finds sympathetic expression through the tone-quality generated by the touch. All this subtle refinement of sympathetic tone-quality may be felt and perceived, but no one has yet been able to define it.

But now, says the New York *World*, we are going to have all this subtle psychologic manifestation of the mind accurately defined and measured and scientifically expressed in terms of mechanics. Two French investigators at the Paris Sorbonne, MM. Binnet and Courner, have invented an apparatus "to measure and graphically record with the utmost exactness the workings of the soul that springs to the finger-tips and endows the music with life." In brief, the apparatus consists of an extremely thin inflated rubber tube, connected with the piano keys in such a way as to be impressed with every slightest movement of them. This movement it transmits to a thin, stretched membrane, which has attached to it a long straw armed with a point of soft black lead. This point rests lightly on a paper tape which unwinds at an even speed and faithfully records all the movements of the pencil. The record thus made indicates accurately the exact degrees of force exerted by the player at each touch upon the keys. It shows also whether the pianist plays in exact time or not. In these two respects, evenness of time and equality of successive tones as regards power, the apparatus is said to afford the pianist an accurate means of self-criticism. At the same time it is believed that records comparing the performances of different pianists would be very instructive in many respects.

MET BY CHANCE.

AN amusing story is told of Robert Franz, the famous German song-writer, and another equally celebrated composer. The incident occurred soon after the publication of Franz's famous "Open Letter to Edward Hanslick," in which he made severe criticism upon some musical work of the composer, Johannes Brahms.

Franz had occasion at that time to take a five or six hours' trip by rail. In the compartment with him was a little man with whom he fell into conversation. The fellow-travelers found each other delightful, and whiled the hours away in agreeable talk, which did not turn upon music.

When the train reached Franz's destination, he took out his card-case, saying to his companion:—

"You have made me pass a most delightful afternoon. Allow me to give you my card."

The stranger seemed highly gratified, and offered Franz his card in return. Each looked at the bit of pasteboard he had received in amazement. The stranger's eyes opened wide at reading the name of his merciless critic, "Dr. Robert Franz," while Franz himself was equally astounded at reading on the card in his hand, "Johannes Brahms."

There was no time for mutual explanations; but each of the musicians had discovered that, however their ideas might differ from a musical standpoint, they were at least admirable traveling companions, and had found much to enjoy in each other.

PATTI'S REPERTOIRE.

Wagnerian critics sneer at Patti's repertory. The following list, however, is interesting:—

Rossini—Moses in Egypt, Barbiere, Otello, Semiramide, Gazza Ladra.

Ambroise Thomas—Hamlet.

Bellini—Sonnambula, Puritani.

Donizetti—Linda, Lucia, Don Pasquale, Fille du Regiment, L'Elisir d'Amore.

Bizet—Carmen.

Emilio Pizzi—Gabriella.

Prince Poniatowski—Don Desiderio, Gelmina.

Flotow—Martha.

Gounod—Faust, Mireille, Romeo et Juliette.

Lenepveu—Velleda.

Gomez—Il Guarany.

Verdi—Giovanni d'Arco, Ernani, Rigoletto, Trovatore, Aida, Traviata, Luisa Miller.

Auber—Les Diamants de la Couronne, Fra Diavolo.

Marquis d'Ivry—Les Amants de Vérone.

Meyerbeer—Dinorah, L'Africaine, L'Etoile du Nord, Les Huguenots.

Cohen—Estella.

Ricci—Crispino e la Comare.

Campana—Esmeralda.

Mozart—Don Giovanni.—*Freund's Musical Weekly*.

HOW TO INSTRUCT AND INTEREST LITTLE ONES.

BY NANNIE B. SALE.

In venturing to jot down some of the devices which have helped me, I scarcely claim originality, for I have for years read everything that I could find bearing on the subject. To THE ETUDE and its contributors I am specially indebted, and will apologize in advance for any of their ideas which I may use minus quotation marks.

A daily lesson at first, and for months several lessons a week, I regard as absolutely necessary. One or two ideas at a time, I have learned by sad experience, are as much as a child can readily retain.

An apple divided into halves, then into quarters, eighths, and finally eaten, is an admirable first lesson in the value of notes, to be succeeded next day by a paper circle similarly divided.

I do not believe too much stress can be laid on treating smaller notes than the unit of measure as half-beats, and on not counting "and." Mr. Landon's illustration of this by a word of two syllables is very practical.

For small tots, whole notes are best remembered as fat, lazy generals with no legs, moving slowly; half notes are captains, with one leg, and move twice as fast; a quarter note with one leg, but a tiny black body, gets on twice as quickly as a half note; while an eighth note has not only a tiny body and leg, but a foot, and is twice as rapid again. The bugbear of a dotted note I describe as a prisoner with a ball attached to his foot, which impedes his progress by half. A little sketch of a see-saw with, say a fat half note balancing two slim quarter notes or four spidery eighths, is a wonderful aid to the juvenile mind. I owe this last idea, I believe, to a daintily illustrated book about music, "Dorothy and Delia."

A little knowledge of drawing is of great assistance, both in amusing children and in helping them remember positions of the hand, etc.

Monotony is a child's pet aversion, and I guard against it by a variety of music found mostly in Mathews', Landon's, and E. Wagner's works, and Presser's "School of Four-hand Playing," which contain all that any one could desire. Each pupil has, of course, only one or two books, but in the frequent lessons I use the others, teaching them sometimes by ear, sometimes letting the child copy the notes. From the first, my pupils learn to write music, and I find it invaluable in many ways. And just here, there is a vast deal "in a name" for the youthful mind, and very amusing I find it, in looking back, to remember the varied titles worn by the same little melodies according to the child's taste.

The idea that the fingers are singing can, and should be, instilled from the first. And now comes a vast field for fun and fancy, into which children enter gleefully. Perhaps some of the little fancies which have lightened the work for my pupils and myself, and helped to cement our friendship, may be suggestive to other young teachers. For convenience, I will choose most of my illustrations from Presser's "School of Four hand Playing," vol. i, simple enough in its first pages for the merest beginner. The second number is a little "Cradle Song," which appeals to one of the tenderest spots in every child's heart, and it is wonderful to note the real feeling which tiny fingers will throw into the last measures, when realizing that *here* baby is falling asleep, so—"ritard and diminuendo." "The Reaper's Song," No. 4, brings up a glowing picture of reapers singing over their scythes. For the sake of picturesque costumes our reapers may be located in a country where the peasants dress gayly. And, listening to their song and the regular swing of the scythes, and the sweet tenor (sung by a reaper, of course, you may explain) which the teacher plays in the bass, my last little girl quite forgot to murmur over those "dreadful notes above the staff" which she had to learn.

No. 7, "A March." Surely the dullest could not mistake this. It is soldiers who are returning from battle, flushed with victory, bands playing, flags flying. But, hark! four minor measures; for the soldiers are passing the house of their fallen leader, where his wife

and children mourn him; now, lower the flags and muffle the drums.

"Little Johnnie" I found likely to prove a stumbling-block in its length and phrasing to one small maiden, so I wove a romance about the youth, illustrating it freely on the margin of the music.

Little Johnnie aroused from his morning slumbers by the rising bell,—heavy octaves in the base, reluctantly rises and makes his toilette. The breakfast bell rings, which idea fills a child's soul with the desire to use a "finger elastic touch" for more than a page of exercises; then the prayer-bell—softly, and prayers. Finally Little Johnnie goes out to play, and when I made a little sketch of him, riding a stick-horse, it was needless to write "*accelerando*," so eagerly did the small fingers fly, trying to keep up with the prancing horse. But it is evening and our hero is worn out and creeps into Mamma's lap to be cuddled and kissed, and—but before he knows it, he is carried *very slowly*, "*Smorzando*," to the "Land of Nod;" the hasty sketches ending at the foot of the page with a curly head on a pillow.

If there is any real information about the music, its form, origin, or composer, I always use it. "The Mermaid's Song" from Oberon is a great favorite with my pupils. And, with an eagerness beautiful to behold, a small tot learns of Weber and his checkered career, of how, when so ill, he wrote Oberon, that he might leave his family provided for. Oberon, king of the fairies; fairy land, and mermaids—all this mirth in such bitter contrast to the poor composer, dying in a foreign land just when his opera was a tremendous success. The youthful hearer gazes on Weber's portrait with mournful interest, and plays the little "Mermaid's Song" with an undefined feeling that she is joining the great army of musicians.

Thus in the first year I have found it quite practicable to give children little biographical sketches of nearly every great composer. Mozart with his precocious childhood is very fascinating, and there are several thrilling anecdotes about Hadyn's youth which captivate a childish imagination. At little informal musicales—held for my pupils—we often have a bit of biography given by each child about the same composer. I always try to give my pupils some idea about the oratorio, opera, symphony, etc., all in simple, vivid language. The child quickly grasps the idea of imitating other instruments, and can be taught in a modest way to give a bit of orchestral coloring to some strain where it is very effective.

AN INSTRUCTIVE INTERVIEW.

WHEN Ysaie was approached upon the subject of current German music, he observed that "after great activity there must of necessity follow a period of rest." Said he: "The musical soil of Germany is fatigued. Production of the same kind of grain continuously is impossible. In Italy, after the Renaissance, with its Michael Angelo, Raphael and Leonardo da Vinci, nothing of note was accomplished in art.

"Wagner has left things in an unsettled condition. How lofty or how deep his works are, we cannot now determine; therefore to what extent he shall serve as a model is as yet uncertain.

"I find that Wagner has awakened in France the highest ambitions, and this has in a way destroyed the courage of the Germans.

"Before the war many Frenchmen composed, it is true, but their work was only superficial, chiefly pleasing to the ear, a sort of refinement of their street melodies. In music the French never approached the grandeur of their epic poetry.

"Berlioz appeared—prematurely. We all know how futile were his exertions. After Wagner the French first understood what could be done in music. There are now men who have begun to express the genuine French character.

"Wagner did for the music of France what the war of 1870 did for her politics.

"If we wish to make up an interesting programme of chamber music we must rely on the French. Now please notice this, that when the composers of a country devote themselves to such serious work, they cannot be far from

the safe road, for chamber compositions are to music what the Bible is to literature.

"This new French school is as yet quite unknown. The audiences in France are still preoccupied with Wagner and the children of his mind. Although the works of these younger Frenchmen have few friends, they can show no less than twenty chamber works, which are grand in every respect, and some ten to fifteen symphonies. This modern French music (I do not refer to Godard, Massenet, etc.) is more difficult to comprehend than the majority of the German works.

"A remarkable feature of this new school, when compared with the old, is that the composers belong to the nobility, or at least to the ranks of the wealthy, whereas a century ago the French composers always sprang from the people—a curious and unexpected result of the great revolution.

"Among the foremost are the following: Cesar Franck, Count Vincent d'Indy, Gabriel Faure, Baron Ernest Chausson, De Bussey, Duparck, Bordes, Marquis de Bréville, Magnard, Paul Dukas, Lazare and Gin Ropartz. Although they are at present unknown, I believe that in ten years they will be celebrated.

"The Russians and the French show, in my opinion, the greatest signs of promise at present," said he. "The Russians are becoming tired of this 'frontier music,' and are coming over the border line into the land of the universal tone poetry.

"Among those whom I greatly admire are Tchaikowski, Rimski-Korchakoff, Ballakireff, Gonroschki, Glasounof, Borodine, Cesar Cui, and Belayeff.

"The merits of these Russians, as well as those of the Frenchmen, the Germans are unwilling to admit. I have often requested our foremost German conductors to bring out the works of some of these men. But no. The Germans live in the past (and a glorious past it is, too,) and as for the present, they never get beyond the heavy, tiresome Brahms.

"This is a time of great effervescence. Never was there such earnest and intense thought manifested in all countries and in all the arts and sciences as at the present time. We must go forward. It is impossible for us to remain stationary. When a preacher, a philosopher or an artist refuses to accept new principles which are proven to be true, he injures his religion, philosophy or art.

"Among the arts music is the youngest, and she has always a future before her.

"The old masters should always be played, but the new masters also. Those of the classic school we may call the gods, and the more recent ones the demi gods, but it is through the works of the demi-gods that we learn to understand and love those of the gods themselves."

By way of confirmation of Mr. Ysaie's statement I gave him an illustration from my own experience. My appreciation of Bach and Beethoven was brought about by my enthusiasm for Schumann and Wagner.

Mr. Ysaie continued: "Bach is for me the Alpha and Omega—the pure genius. In Wagner we find Bach; in Beethoven we find Bach, and, indeed his influence is to be seen in all the greatest writers."

Having expressed his especial fondness for universal music, Mr. Ysaie added: "Chamber music is for me the highest art. One is not led astray by the sensuous charm of mere tone color.

"I asked Saint-Saens, who you know is some sixty-four years of age, why he had never composed a string quartet. He replied that 'he was yet too young and lacked sufficient experience.'

"As for Grieg, he has written some beautiful things, it is true, but as I said before, I am not so fond of frontier music. His quartet contains fine passages, but it is not universal poetry, and I hear the oboe, horn and other orchestral instruments instead of string alone."—E. S. KELLY, in *Music*.

—Your pupils cannot too early pass the stage of that dilettante style which is so akin to affectation. They should, on the contrary, be taught to forget their own insignificant self, and to think rather of the importance of the work they have in hand.—I. Moscheles.

MUSIC AS IT IS TAUGHT.

BY ADA NEUMEGEN.

Scene:

MRS. BLACK'S DRAWING ROOM, KINDLY LENT FOR THE ANNUAL MATINEE OF MISS STAR'S PUPILS.

Time:

A FEW MINUTES AFTER THE CONCERT.

Mrs. Black.—Well, Cecilia, and what did you think of my Lily's playing this afternoon?

Cecilia.—Now what am I to do,—to tell you my real opinion, or to say something pretty and conventional?

Mrs. Black.—The truth, please. You know, I think she has musical talent and plays better than most girls at fifteen. You see, children are so much better taught now-a-days than they were when I was a girl.

Cecilia.—Yes, that is true—but to a certain extent only. Now, I ask you, who have a fair knowledge and appreciation of good music, how many among your friends can you count whose performance touches you, whose playing gives you real pleasure, or could soothe you when you feel wearied or worried? How many of them can accompany at sight sympathetically and reliably a simple ballad? You smile as if I were asking an impossibility.

Mrs. Black.—Well, I cannot call many to my mind at this moment; but you surely do not class a school-girl of sixteen with a finished player and expect her to "soothe" or to accompany well at sight?

Cecilia.—That she cannot do so is exactly the fault I find. Why should the playing of most school-girls be monotonous and mechanical? I think for the hundreds of dollars that are annually spent on the so-called musical education of girls, the result is terribly poor.

Mrs. Black.—I am sure all the girls this afternoon played most accurately and brilliantly.

Cecilia.—Exactly so—accurately and brilliantly. So does a hand-organ. Oh! yes! *Legato, staccato, forte, and piano; ritardando and accelerando*—each definite instruction was scrupulously carried out; every piece was carefully, correctly, and, as you say, brilliantly played. I give the teachers full credit for the technical excellence displayed by their pupils; but what I missed was evidence of understanding the harmonies, intelligent phrasing, trained artistic feeling. The impression made on me by the girls this afternoon (and, I may say, by most of the young lady players I hear) is that they depend for their interpretation solely on obedience to certain marks of expression, and that neither the intellectual faculties nor the emotions have any share in the performance. In a word, the form is there, but the spirit is wanting. The ear may be pleased for a few moments by such playing, as it may be by the clear tones of a musical box, but the minds and sympathies of the audience remain unsatisfied and untouched.

Mrs. Black.—Surely, you do not expect school-girls to play with "soul"?

Cecilia.—Perhaps not; but I do expect them to play intelligently, and, as far as they can feel the emotions expressed in the piece, represent them. The mischief is that when Lily—I take her as the type of a class—plays Beethoven or Chopin she thinks she does justice to their works, never dreaming that behind the notes, if I may so express it, there lies a world of hidden meaning to which she has not the faintest clue—not even a knowledge of its existence. She cannot possibly feel the emotions she tries to represent, and can therefore only play by imitation. Give her a piece of the kind to study and interpret by herself and see the result. I am not speaking of those who, gifted with exceptional talent, study at the great musical centers, and, devoting their whole time and energies to music, become very soon technically proficient, if perhaps the higher mental and emotional qualities are not always developed to their fullest extent, but of the ordinary every-day girls, the thousands who crowd our high schools and colleges, those whom we meet in every railroad train and public conveyance armed with a roll of music, who all learn "music" as a matter of course. It is the hours devoted by them daily to practicing during many years, the result of which is, as a rule, so poor—often painful—and lamentably inadequate to the time, energy, and money expended.

The reason for the soulless and unintelligent rendering commonly heard lies, it seems to me, chiefly in this: that pupils are, as a rule, allowed, as far as the mind and feelings are concerned, to grope their way through a confused mass of notes with no other guide than the unexplained dictum of a teacher and a more or less developed power of imitation: "Accent that note, there is a mark on it;" "Keep that note down longer, it is a half note;" "Take up your hand, there is a rest." Such is the form in which elementary instruction is but too frequently given. That for the accent there is probably a reason in the harmony; that the half note is probably one of a series of notes forming a separate voice or part; that the rest is perhaps the momentary reposeful silence separating two phrases—to these all-important points no attention is called, and arbitrary rule is allowed to usurp the place of cultivated understanding. It is very much as if a student read aloud a passage in blank verse from one of the great poets, pronouncing each syllable clearly and distinctly, laying a stress on certain words, lowering the voice in one place, raising it in another, simply because she has been told to do so, all without understanding in the least the construction of the passage or the ideas contained in it.

Mrs. Black.—Knowing your genuine love of good music I value your opinion highly, and I wish Lily to be really thoroughly taught, so please continue. I myself am not sufficiently musical to be a competent judge of how a girl is taught. I do not expect to derive pleasure from a girl's playing. So long as she plays correctly and in time, I am content.

Cecilia.—I am afraid if you once set me going on one of my pet hobbies you will find it difficult to stop me. Why should we not be able to derive pleasure from a girl's playing when she has studied long enough to give her a certain command of the keyboard? The fault, I think, in the present system of teaching is this: a girl after spending for years—say from the age of eight to seventeen—at least an hour a day at the piano, can play a few pieces more or less well and has attained a certain degree of technical dexterity, and that is the extent of her "musical education." Surely after so many years of study she should be able to continue to improve herself! But no; when the lessons are discontinued all progress is at an end—in fact, she "goes back," as they say, in her playing. The reason of her not keeping up her music is not far to seek. She has, parrot-like, learnt certain pieces, has developed a certain amount of execution; beyond that she cannot go alone. No key has been given her to unlock the door of musical knowledge. She can, so to say, translate the words literally and pronounce them, but of forming them into coherent and expressive language she has no idea. Feeling that the result of her unassisted endeavors is tame and meaningless, she gives up trying to understand the manifold treasures of art the great musicians of the past have left us, or attempting to decipher the writings of the more modern classical composers; and if she do not entirely abandon the study she degenerates into a player of pieces written for the exhibition of finger gymnastics—miscalled music—of which, indeed, there are but too many.

Mrs. Black.—Do you mean to say that a girl should not require music lessons after eighteen years of age?

Cecilia.—I mean to say that a girl endowed with the amount of musical talent that one in every six possesses should, if her studies have been properly directed, and she is not going to enter the profession, be in a position to profit by an occasional course of lessons from a first-rate musician (I do not mean by that from the fashionable teacher of the day) and by the educational influence of the playing of our first-rate artists. But, unfortunately, she is rarely put into such a position. When once the elementary difficulties have been successfully overcome, it should be a delightful and grateful task to develop and foster the artistic instincts, of which few children are utterly devoid, so that when placed in the hands of a first-class musician they have nothing to unlearn, only to supplement and further develop the training already received. These artistic instincts are, however, by the usual system in vogue during the early teaching, more often than not smothered, or at best allowed to remain dormant until at length it is too late to rekindle or arouse them. Many a girl with the love of music deeply rooted

in her heart has given up learning, in disgust at the dreary monotony of the routine—appealing neither to the mind nor the emotions—prescribed by her teacher. Or if she subsequently continue under more enlightened guidance, is cruelly disheartened when, thinking her studies nearly at an end, she finds she has to begin anew.

Mrs. Black.—You bring grave charges against the playing of every-day amateurs, but have you any remedy to propose for so unsatisfactory a state of affairs?

Cecilia.—I think if from the very beginning musical education were the aim of the teacher, instead of musical instruction, the result would be very different; that there is a vast distinction between the meaning of the two words, all will allow. It requires no deep knowledge of harmony to recognize and appreciate the resolution of a discord, the transition from one key to another, the cadences that occur in the simple compositions which should at first be brought under the notice of a beginner; and if, from the earliest lessons, attention were called to these points—an easy task if care and judgment be exercised in the selection of the pieces for study—the pupil would gradually and insensibly acquire some idea of correct accentuation, modulation, and phrasing, and in due time be able to interpret readily by herself "a new piece" suited to her comprehension; which end she would never accomplish solely by imitation of the teacher and servile adherence to marks of expression, of the reasons for which she has no idea.

Mrs. Black.—But how do you propose to arouse or develop this apparently magical sense, which, it seems, transforms dead notes into living music?

Cecilia.—In students who have been subjected to years of mechanical teaching, this is undoubtedly difficult; not alone because it has in consequence become completely deadened, but also because, having some opinion of their own playing, they naturally resent being, as they consider it, "put back." Nevertheless, as the slightest mental or other hesitation entirely defeats the object in view by destroying the continuity of the rhythm, music containing intricate harmonies or technical difficulties must be put aside for a time, and only the very simplest studied at first. To excite and cultivate the feeling in children who are but just commencing to learn music is, however, by no means difficult. In both cases the chief requisites in order to achieve the desired result are great steadiness of purpose, and entire concentration of mind on the one point, alike in teacher and pupil. I must not weary you with details, but one great object is to allow the idea of bars to fall into the background, and the idea of phrases to emerge in its stead. At first the mind of the pupil must be to a great extent kept under the control of that of the teacher, but by degrees the rhythmical feeling will acquire strength and certainty, notes and accents will arrange themselves symmetrically, phrases will follow naturally and intelligibly one after another, and a rhythmic flow which gives coherence and vitality to the playing will take the place of the lifeless, wearisome monotony of the usual schoolgirl performance. Another important point: A pupil should, if possible, never be stopped in the midst of a phrase. By so doing, the thread of the melody and the flow of the rhythm are broken, and with these the entire sense of the passage is lost. The feeling of rhythm is extremely delicate, and requires careful nurture. Such rude shocks destroy it entirely. If a false note be struck it can be pointed out at the end of the section, corrected, and the phrase played in its entirety; but the harm that is done by the usual practice of continually stopping a pupil in the midst of a phrase cannot be too strongly commented upon. It does away completely with the sense of the passage as a whole, and allows it to degenerate into isolated and meaningless chords and notes.

(Conclusion next issue.)

—As teachers, you must be able to analyze to the pupils the things you wish them to undertake. You must communicate your intentions in the clearest and most concise words. You should give a reason for such advice. If you cannot do so your pupils will have good grounds to doubt the value of your counsel; and faith in the teacher is of the utmost importance. When the pupil's confidence in the master is shaken, further work becomes almost hopeless. To communicate knowledge under such circumstances is like drawing nectar into a sieve.—*Louis Lombard.*

LETTERS TO PUPILS.

BY J. S. VAN CLEVE.

To Miss L. P.—Can one study the piano by correspondence?

Your question can be answered as many a question is answered by a paradoxical "Yes" and "No" as the two hemispheres of the perfect truth. Many things can be done by written instruction and many things have been attempted, ranging from theory the most abstract, to voice culture the most concrete yet illusory of all things musical. As to the former I am quite disposed to think it practicable, but as to the latter I am skeptical in the extreme. Piano playing, I should say, lives about midway between the two poles, being more intelligibly expressible than vocal ideas, yet less complete than doctrines of musical grammar. Effective work of high value—perhaps the highest value—can be done for earnest piano students through correspondence, if two conditions are strictly observed: first, that the works studied by written directions should be passed in review and verified by lessons with the teacher in the ordinary way at some time during the year, that both he and the student may test the work and rectify possible errors. Second, no such study should be attempted by any but those who might fairly be called advanced in the art of piano playing. By advanced, I certainly do not mean pianists with powers so highly developed that the term artist could be applied to them, but only such as have so far progressed in technic as to master a Beethoven sonata of medium difficulty, and have extended their studies over a variety of works sufficient to give some breadth of mental horizon. Speaking loosely, I will say that a candidate for written instruction should have previously attained a repertoire of from twenty to thirty pieces. This mode of study would be an admirable stimulus for teachers located at a distance from the great art centers. I have for some eight or ten years done a little of this teaching by letter and have always found that earnest musicians who had intelligent minds and methodical habits derived substantial benefit from such instruction.

To Miss M. H. C.—Ques. 1. You first ask, "By what touch shall a singing tone be secured?"

In the further elaboration of your question you hit upon the correct answer yourself. That warm, velvety tone which is so entrancing to hear is extracted from the pianoforte by a pressure, rather than a collision, touch. There is something of a mystery here no doubt, but the acousticians think that it is due to the fact that the keen "over-tones" are more strongly developed when the blow is light and quick. You must not understand, however, that the singing tone with its mellifluous quality is always to be "soft as the whisper of a dream."

When the fingers are laid upon the keys the difference of shadings should be secured partially by varying the amount of pressure; but a more effective method is to change the rate of speed with which the key is made to descend. You may easily test this by laying your hands upon any familiar chord, and, without permitting the finger-tips to separate from the keys, first push down the chord as if you were trying to catch some very agile creature. Then repeat the same act, causing the keys to sink as if you were making a stealthy approach to some animal that might easily take alarm. The straightness of the fingers should range from a position in which the nails are perpendicular, or nearly so, to a straightness almost absolute but this should be determined strictly and solely by the width of the intervals which the fingers must span. The two Preludes of Chopin which you mention are cases in point.

Ques. 2. Your question, whether it is necessary to deliver eight notes a minute, one hundred, or eight hundred notes per minute, in order to be considered a fine amateur, suggests to me two thoughts: First, that hereby a rather exaggerated stress is laid upon mere dexterity—what the Germans call "finger vertigheit," and secondly, the vagueness of the term amateur. As to "finger-vertigheit," it is a very good thing and without a high degree of it a pianist is an impossibility; but so much else is demanded for the interpretation of our rich piano literature that I am reluctant to grant it so

all-embracing a prominence as would make it the highest criterion of a pianist's proficiency. Even Gottschalk, chiefly renowned as a virtuoso, ridicules in his "Notes of a Pianist," the disposition to prize and admire mere phenomenal speed. Taking it, however, for a gauge, eight hundred per minute is much too high. Very few players can attain such a speed as that. As to the conception of the amateur there is much confusion. There is really no difference of standard between the professional and the amateur, for the latter simply means a musician who makes music for the love of it and not for financial profit. There is not one tempo which would be correct for an artist and another for an amateur. Many a rich amateur plays better than nine tenths of the professionals.

Ques. 3. As to your next question, whether it is indispensable to practice five hours a day, and how much I would advise for a delicate girl, I must say, first, that I believe the majority of piano students spend too many hours belaboring the key-board; they lay more stress upon quantity than upon quality of practice. Gottschalk practiced but four hours a day, and Rubinstein said that no woman ought to practice more than three.

Ques. 4. You ask if a girl beginning at the age of sixteen, with a poor technical foundation but having played "Silvery Waves" and similar compositions, could with enthusiasm and labor become a fine pianiste. My answer is decidedly "Yes." Of course a long series of examples might be cited from musical history to show that great and phenomenal talent has oftentimes been technically well-matured at sixteen. Mozart, Chopin and Liszt are well known cases in point, but there are many grades of excellence far, far below those famous men which are very well worth attaining. Over against these cases, also, there are counter instances of persons beginning much later than sixteen who attained great proficiency.

Mr. Werner Steinbrecher, for a quarter of a century a leading pianist of Cincinnati, abandoned medicine for music at the age of twenty-six. The plastic years from eight to sixteen are of great value; but the added intelligence of maturer years may offset any disadvantage to a considerable degree. You must remember also that a girl who can play "Silvery Waves" with any tolerable finish, must have attained a very respectable amount of that brain and muscle education which makes piano playing. Young ladies, who have had superficial training, greatly exaggerate the horrors of being "put back," as they call it, upon technical exercises. Many technical forms are necessary as daily study for even the ripened artist.

WHAT IS MUSIC?

BY ARABELLA F. RICH.

ONCE upon a time there lived a maiden who longed to write an essay that would thrill the heart of the Music world. Desiring to be well grounded from the start, she sought the aid of "Webster's Unabridged," to find the definition of the word "Music," and began the essay as follows:—

"Music may be defined as Melody or Harmony; any succession of sounds so modulated as to please the ear, or any combination of simultaneous sounds in accordance."

Satisfied that the essay, so far, was without a flaw, she proceeded:—

"But what does the word Music come from? Webster says, 'see *Muse*.' Now though we are accustomed to thinking of *Nine Muses* (the one most often referred to being the deity of Poetry), the word *Muse* properly means *song*. But how did it happen to mean *song*? We must go back a little and shall find that it is from a Greek Verb (*μῦζο*) meaning *to hum*. Well, humming claims a place in the ranks of the various kinds of music, though we are inclined to give it a low one; but what is our dismay to find we must go deeper, and now, alas! the analytical scalpel has done its work all too thoroughly,—it has destroyed the last atom of life in Music, for it discloses to us that that Greek verb *really* means *to press*, and the meaning of *hum* came afterward, because it is a sound 'uttered through lips pressed together.' So here we have it: Music, closely

allied to the Muses, and to the *verb* muse (for one is apt to hum, when pondering deeply, and that is how we got our word 'to muse') but all to be traced to that dry little root meaning 'press.'

"All very interesting for a lover of dead roots, but surely," thought the maiden, "there is more life in Music than that," and feeling disheartened, she retired for the night, unsatisfied with her research, for she knew she had failed to find the answer to that wonderfully absorbing question, "*What is Music?*" And now a very strange thing happened! As she was dropping off into a troubled sleep, wondering what guide to follow, if not the Dictionary, a still small voice whispered in her ear—"Follow *Pétrie Lemoinette*!"

"*Pétrie Lemoinette*?" queried the maiden. "Who is *she*? I never heard the name before," but even while asking the question, she fell asleep, soothed by the very sound of the words. * * * * *

It was many days before she thought of the essay again, but *Pétrie Lemoinette* was a real Power with her during this time. She pointed out to the hitherto heedless maiden, the beauty in the opening buds and leaves, the songs of the birds, and the gentle breezes swaying the branches. Even ordinary duties became pleasant, and the trials of life were found to be the greatest blessings, and when it seemed of no use to plod along so slowly in the musical studies, *Pétrie Lemoinette* put new meaning in that little verse, which before served only to exasperate the maiden:—

"Be good, sweet maid, and let who will be clever;
Do noble things, not dream them all day long;
And make of Life, and of the Vast Forever, one grand, sweet song!"

Whenever the stars appeared in the sky above, she listened for their music, and wondered what Job of old meant when he told about the Morning Stars singing together at the Creation. And when she heard the deep tones of some grand organ, her thoughts went back five thousand years, to "Jubal, the father of all such as handle the Harp and Organ," and she knew that if Jubal had thought it not worth while to make his first public attempt, our great organs of to-day might not yet be in existence. And so she took courage, and worked on.

Do you ask me "Who is *Pétrie Lemoinette*?" I cannot tell you. Perhaps she exists merely in the Maiden's imagination.

Perhaps she is the little creature of whom Emerson spoke, when he said:—

"'E'en in the darkest and dreariest things,
There is something that always, always, sings."

Of one thing the maiden is sure, and that is that *Pétrie Lemoinette* was sent as a messenger to help her, and exists to tell mankind to cease judging Music "from her feet of clay" (that is mere *sound*, beautiful or otherwise), but to "lift their eyes and see her God-like head crowned with spiritual fire, and touching other worlds."

"Melodies we hear may sweet be,
Those unheard are sweeter yet.
'What is Music?' Love is Music!"
Whispers *Pétrie Lemoinette*.

Sisters! Do you love your country?
Would you help to rule it? Then
Pray that you may be "Musicians,
By the Grace of GOD." A-men.

—While the musician to succeed must be a specialist, he must do more or less study and work outside of his particular line of work. All the phases of musical work and study are correlated, and knowledge and skill in any branch will strengthen and help in another. The prize fighter does not cultivate his arms alone, but aims to develop as much as possible all his muscles, his lungs, his stomach, his all. So the musician who will take a little time to learn something of everything will find it of great aid to him in learning everything of something which he has decided to make his specialty.

—Do you aspire for reputation and fame by doing some great deed or by accomplishing some great act? Rather do your daily duty well, and thus you will grow in strength and usefulness. Reputation comes to men like good fruit comes to the tree. It only grows on a healthy and full-grown tree, it never shows itself on a mere sapling. Be patient, then, be faithful every day, and let reputation and fame take their own course.

PRIVATE OR CONSERVATORY TEACHING.

BY W. S. B. MATHEWS.

THEORETICALLY, the conservatory is a more economical place for making musical studies than one can find with private teachers. Upon this point, however, a grain of salt has to be taken, inasmuch as the great bulk of teaching in conservatories everywhere in the world is done by a grade of teachers such as no ambitious student would think of employing except when obliged to do so through the accident of their being included among the faculty of a selected conservatory. This applies to the European conservatories quite the same as those in America. In many cases there are one or two really superior teachers connected with a conservatory faculty, in one capacity or another; but the work which these men do forms but a very small part of the complete work of the school.

But in the conservatory, as it stands in most of our American cities, the student does not really get the benefit of all that he actually pays. In the great majority of schools where a pupil pays say \$2.50 for a half hour, the teacher who administers the half hour receives only half the amount. And there are very few conservatory teachers indeed who receive compensation above two dollars per hour for their work. Yet the pupil is made to pay for lessons under them at least double this rate, and in some cases much more.

Every eminent private teacher will agree with me that in music the personal element probably cuts a larger figure than in any other department of education. By this I mean contact with a living teacher of incisive mental powers and educational tact.

The great things in elementary training are two: To awaken an appetite for knowledge, and to train the mind to intelligent application. In other words, to stimulate desire for learning, and to discipline the attention, to the end that serious acquirement may be made. In this the example of the teacher counts for a great deal, and his tact for divining the condition of the pupil and selecting things which will interest him counts for a great deal more.

It is this element which sometimes enables a piano teacher who cannot play to compete successfully (judging by results) with others who can. When the pupil is once waked up mentally, and when the teacher is able to place before the pupil the proper material, and has enough of the art instinct and experience to start the interpretation in the direction of true expression (from within), the pupil will arrive at most of the desired qualities in the interpretation by his own exertions; the non-playing teacher then has it for his problem to finish the beginning thus made, either by his own criticism and explanations, or by the example of good players. In short, from this side, the pupil who is thoroughly waked up to an artistic idea of music is already educated, inasmuch as by application everything possible for his individual endowments will follow.

One of the most important problems in musical education has yet to be solved. It is how to secure for young pupils the advantage of contact with and direction from the great teachers, upon a scale adequate for mental awakening, without insuperable expense.

Theoretically, every well-trained young musician ought to be a competent teacher. Actually, they are not. They do not make so many nor so serious errors as they once did, perhaps, but however well they may perform they generally lack entirely in what medical schools call *materia medica*, that is, a knowledge of the material of teaching—the studies and pieces with reference to their educational value, whether for mind or fingers, or both. For want of this kind of training or acquirement, young teachers make very serious blunders, of which one hardly knows which is worst, the unwise introduction of alleged "classical music" (music by writers following classical models without classical inspiration), the premature attack of mechanical difficulties, or the introduction of positive trash. In any case the instruction too often fails of doing the work it should do, and after several years of lessons the musical education remains so shallow that the pupil easily dismisses it to the limbo of the forgotten.

A school situated in a little town where the college is the principal and almost only excitement, is at a great advantage in certain difficult points of conservatory administration, as compared with a conservatory in a city. It is all very well to require every piano or singing pupil to take at least two or four hours per week in theory and in musical literature or analysis. But even when these are provided in the form of "free advantages" this fact does not release the pupil from the necessity of coming twice or four times additional to the college—trips which often involve considerable distances and the loss of at least half a day for each trip. It is this, which might be called the mechanical difficulty, which limits studies in our city conservatories to what might be called the "bare necessities of life," i. e., the private lessons. This, however, is another question quite one side of the central question of this thesis.

On the whole, from whichever side we look at it, the musical student will have to make his election whether to get a good average education at a moderate cost, without any great distinguishing traits; or a superior but more specialized education under expensive private teachers. Nor is the decision simplified by the fact that the student will have to make it himself, and before he understands the real points involved. It is imaginable that a conservatory might be so managed that the directors could select all the difficult cases among the students (all the under-endowed, or the sluggish ones, who especially need stimulation) and place them for a time under the care of the directors themselves. But in practice this would not work; for the well-endowed ones are precisely those whom the director most desires (as likely to be more credit to his institution) and also the ones who are most determined to have the very best instruction that the institution affords. Nor, so long as the academic rank of the professors is measured by the size of the lesson fees, and the pupils are prepared to meet the demands of the fee list, will it be possible to avoid these difficulties.

Another point which has astonished me for many years is the very small percentage of fine players which conservatory classes show. This is true all over the world. In thirty years of activity the once celebrated Stuttgart Conservatory has not allowed one single fine pianist to get out alive. With some five hundred pupils, at least above average abilities, they never make a good player. Nor have they ever made composers. They have done nothing but give instruction which did not instruct; and they have gained an international reputation for this.

Unless there is something vital in this personal question I have mentioned, how can we account for so remarkable and so conspicuous a disparity in results, both in quality and in percentage, from a given volume of material? For, I reiterate, the private teachers get vastly better and more artistic playing, and from small classes of twenty pupils as many really superior players, as large conservatories are able to evolve out of material twenty times over more abundant.

Nor is it true, I am sorry to say, that the conservatory as at present administered, properly prepares the student for advanced work under a finishing private teacher. The methods are not in line with artistic work. The school is conservative, *per se*, and tends to average and impersonal results; music is special; it is something which belongs to the innermost life of the pupil; and the highest results now show themselves in the work of private teachers, and not in conservatories; and I believe that there are reasons why they will continue to do so.

With reference to the whole question, therefore, it is plain that the case of the conservatory is by no means so easy as assumed, in the department of the pianoforte, and to a degree in that of the voice. In both these the private teachers are far ahead in percentage of results demonstrated from a given amount of material. But upon the side of orchestral instruments, the imperfections of the individual instruments are such as to necessitate collecting the students into bodies where different instruments can be brought together for ensemble practice. It is also a point worth noting that the ensemble class in a conservatory is almost always taught by the director himself, or the very best musician in the school.

Another point bearing upon the question of personal influence in musical development.

It may also be cheerfully admitted that piano and vocal students might derive considerable advantages from association in this work, by hearing good works performed for practice. This, however, will not be so great as would at first glance be expected, for the reason that the important orchestral works are so difficult to play students' orchestras never attempt them; a circumstance which relegates the students' ensemble performances to the easier overtures and symphonies of Haydn and Mozart and occasionally Beethoven—which is a very different thing from the grade of material upon which advanced undergraduates in piano exercise themselves.

The private teachers need not altogether lose heart for some time yet. Nor need the conservatory pause to plume its feathers until it has solved the problem of so conducting its own work as to secure for piano students and young singers the advantages properly belonging to the conservatory idea, without missing any of those here pointed out as thus far the exclusive property of the private teacher.—*Condensed from Music.*

A MUSIC TEACHER'S EXPERIENCE.

BY E. C. SANFORD.

O DEAR! Having just had an experience, the like of which I am happy to say has not before occurred with me, and which, I think, made me more talkative than usual, and may therefore aid me in using my pen more easily, I hasten to jot down what I, a music teacher, have just experienced.

I have a pupil, eight years old, which I find has unusual talent for music and piano playing. I have been giving her lessons for nearly a year, and things have been running along smoothly, with a single exception. When I first called to give the child a lesson, I found the piano in a wretched condition, and suggested to the mother that she have it tuned, as it would be better for both pupil and piano. The mother looked at me in surprise, and said she thought I was mistaken about the piano being in bad shape, as she had had it tuned two years previous. This was quite a set-back.

The fond parent said, as it would be quite expensive taking lessons, she would let the tuning go another year.

She then brought out an old Instruction Book, saying that she wanted me to use it for Libbie, as it was one she had used when taking lessons fifteen years ago, and that she had learned all she knew from that book. I looked at the book and saw that it would not do to use, and advised that she get one of "Landon's Piano Methods," which was up to date, and one of the best.

I decided to take one, when I made my next call, and show her, and did so, and finally got her consent to let the child have it, provided I would give fifty cents for the old one, as I could use it for some pupil who could not afford a more expensive book. Last week the little girl called at my residence and left word that she could not take her lesson at the usual hour. I thought nothing of it, thinking she might be indisposed, or had cut her finger, or had to go to the ball game, as is often the case, but to my surprise, when I made my next call, a few days later, the mother met me at the door. The mother is red headed, but looked more repulsive than usual, I thought, as I entered. She at once sprang at me and said: "Libbie cannot take any more lessons till she understands the last one—it is so hard for her; she had forgotten what you told her about it, so she could not practice it." It struck me so funny, that I laughed—to think that I was not needed unless the pupil could play the lesson perfectly and show me how to play it, undoubtedly! I tried to convince the mother of her mistake, but it was of no use, and she ended by saying "that there was one thing she did not want me to do, and that was to give Libbie the same piece twice, as it made it cost double."

This was too much. I left in disgust, and hope, for my sake, that Libbie will never be able to understand her last lesson well enough to ask me to call again, although I do not blame the little girl.

TROIS CAPRICES.

1

Edited by EMIL LIEBLING.

Andante con moto.

1.

Op. 16.

F. MENDELSSOHN BARTHOLODI.

The musical score is written for piano and consists of 40 measures. It is divided into two main sections: 'Andante con moto' (measures 1-15) and 'Allegro vivace' (measures 16-40). The score is written for piano and includes various dynamics, articulations, and fingerings.

Andante con moto (Measures 1-15):

- Measures 1-5: *p* (piano), *mf* (mezzo-forte), *cres* (crescendo).
- Measures 6-10: *f* (forte), *dim* (diminuendo), *p* (piano), *pp* (pianissimo).
- Measures 11-15: *pp* (pianissimo), *Ped* (pedal), ** Ped* (pedal), ** Ped* (pedal).

Allegro vivace (Measures 16-40):

- Measures 16-20: *p* (piano), *dim* (diminuendo), *mf* (mezzo-forte), *f* (forte), *p* (piano).
- Measures 21-25: *sf* (sforzando), *cres f* (crescendo forte), *sf* (sforzando), *sf* (sforzando).
- Measures 26-30: *sf* (sforzando), *sf* (sforzando), *sf* (sforzando).
- Measures 31-35: *p* (piano), *cres* (crescendo), *ff* (fortissimo).
- Measures 36-40: *dim* (diminuendo), *p* (piano), *pp* (pianissimo).

2

pp 5 poco riten. a tempo.

p 10 *cres* f *cres* ff 15 p

p *cres* 20 sf *semp: cres* ff 25

p *espress: cres* f 30 p *con fuoco.* *cres*

35 p *cres* f *con fuoco* 40

f sf *cres* sf 45 dim p Ped pp

f 50 ff 55 p

SONG OF THE BATHERS.

Refrain Des Baigneuses .

No 1876.

Edited by THOS. à BECKET.

Quasi allegretto (♩. = 60.)

PAUL WACHS.


mf

ben marcato il canto.

A R con sordini.

A. Let the melody be distinct, but not loud, with a good singing quality of tone. The accompanying sixteenths must be very light, yet clear; like drops of water, which they imitate. *Con sordini*, or *una corda*, denotes the use of the soft pedal: here both pedals are used, *Senza Sordini*, or *tre corde*, signify the discontinuance of the soft or left hand pedal.

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First system of musical notation, featuring treble and bass staves with complex melodic lines and fingerings. The tempo/mood is marked *mf* and the instruction *senza sordini.* is present.




Second system of musical notation, continuing the melodic development with intricate fingerings and slurs.



Third system of musical notation, showing further melodic progression and complex rhythmic patterns.



Fourth system of musical notation, featuring the lyrics *cre - scen - do* and the instruction *pp con sordini.* at the end of the system.



Fifth system of musical notation, concluding the page with a final melodic phrase.

8

pp
Fine.

Piu lento *l'accomp. pp* *M.G.* *M.D.* *M.G.*

B *mf* *M.D.* *tre corde. ben marcato il canto.*

poco rit. *a tempo.* *M.G.* *cantabile.* *C* *mf*

p *mf* *p*

B. The melody here should be of a firmer character than in the previous movement, but the arpeggio chords which accompany it must remain exceedingly light. C. A very slight increase of movement is desirable.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings.

- System 1:** Starts with a forte (*f*) dynamic. The right hand has a series of eighth notes with fingerings 2, 4, 3, 4. The left hand has a series of eighth notes with fingerings 1, 2, 3, 1, 2, 4, 5. A crescendo hairpin is present.
- System 2:** Starts with a forte (*f*) dynamic. The right hand has a series of eighth notes with fingerings 2, 4, 3, 4. The left hand has a series of eighth notes with fingerings 1, 2, 3, 1, 2, 4, 5. A crescendo hairpin is present. The system ends with a piano (*p*) dynamic and the instruction "M.D. 5".
- System 3:** Starts with a forte (*f*) dynamic. The right hand has a series of eighth notes with fingerings 2, 4, 3, 4. The left hand has a series of eighth notes with fingerings 1, 2, 3, 1, 2, 4, 5. A crescendo hairpin is present. The system ends with a piano (*p*) dynamic and the instruction "M.G. 4b".
- System 4:** Starts with a forte (*f*) dynamic. The right hand has a series of eighth notes with fingerings 2, 4, 3, 4. The left hand has a series of eighth notes with fingerings 1, 2, 3, 1, 2, 4, 5. A crescendo hairpin is present. The system ends with a piano (*p*) dynamic and the instruction "M.G. 4b".
- System 5:** Starts with a forte (*f*) dynamic. The right hand has a series of eighth notes with fingerings 2, 4, 3, 4. The left hand has a series of eighth notes with fingerings 1, 2, 3, 1, 2, 4, 5. A crescendo hairpin is present. The system ends with a piano (*p*) dynamic and the instruction "M.G. 4b".

Other markings include "D. The touch must be extremely light and zephyr like. Observe the pauses () which occur." and "E. Same as at B.".

D. The touch must be extremely light and zephyr like. Observe the pauses () which occur.

E. Same as at B.

HELIOTROPE.

SCHULTZE - O'NEILL.

Allegro moderato. ♩ = 120

The musical score is written for piano and consists of five systems of two staves each (treble and bass). The time signature is 8/8, and the tempo is marked 'Allegro moderato' with a metronome marking of 120. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include piano (p), forte (f), and piano (p) again. The piece ends with a final chord in the bass staff.

This page of musical notation is for a piano piece, consisting of five systems of staves. Each system typically has a treble and a bass staff. The notation is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The piece is characterized by intricate fingerings and various musical markings.

System 1: The treble staff features a complex melodic line with many slurs and fingerings (e.g., 5 3 1, 5 4 1, 5 3 1, 5 4 1, 5 3 1, 8, 5, 1, 3, 1, 4). The bass staff has a simpler accompaniment. Markings include *p dolce* and *ritenuto*.

System 2: The treble staff continues the melodic development with fingerings like 3, 1, 1, 5, 4, 1, 2, 3, 5, 4, 3, 1. The bass staff has a steady accompaniment. Markings include *a tempo* and *p*.

System 3: The treble staff has a more active melodic line with fingerings such as 3, 1, 1, 2, 4, 5, 4, 1, 2, 4, 5, 4, 1, 2, 1, 4, 1, 3. The bass staff continues its accompaniment. Markings include *p*.

System 4: The treble staff shows further melodic elaboration with fingerings like 2, 1, 1, 1, 1, 2, 4, 3, 2, 1, 2, 1, 1, 5, 4, 3, 1, 3. The bass staff has a consistent accompaniment. Markings include *p*.

System 5: The final system. The treble staff concludes with a melodic flourish, including fingerings like 2, 1, 1, 1, 1, 1, 8, 1, 1, 1, 1, 1, 3, 2, 5, 4, 1, 4, 1, 2, 4, 5, 4, 2, 1, 2. The bass staff ends with a final accompaniment. Markings include *cresc.* and *Fine.*

♩ = 153

mf

4 5 1 2

dim *p* *ten.* *ten.*

a tempo ♩ = 176

rit *mp*

8

f

8

f

Handwritten musical score on page 11, featuring five systems of piano music. The notation includes treble and bass staves, various musical symbols (notes, rests, slurs, ornaments), and performance instructions.

The first system shows a complex melodic line in the treble staff with slurs and fingerings (1, 4, 1, 8, 1, 2, 2). The bass staff provides a steady accompaniment.

The second system continues the melodic development with slurs and fingerings (4, 1, 3, 3, 2, 1, 2, 1, 2, 1, 3). The bass staff maintains the accompaniment.

The third system features a melodic line with a slur and a dynamic marking *p* (piano). The tempo is marked $\text{♩} = 152$. The bass staff continues the accompaniment.

The fourth system shows a melodic line with slurs and accents. The bass staff continues the accompaniment.

The fifth system concludes the piece with a melodic line and a dynamic marking *rit.* (ritardando) and *D.C.* (Da Capo). The bass staff continues the accompaniment.

GAVOTTE PIQUANTE.

Nº1877.

E. H. MARSH.

Allegro Moderato.

The musical score for "Gavotte Piquante" is written for piano and treble staves. It begins with a treble staff and a piano staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegro Moderato". The score consists of five systems of music. The first system includes a treble staff with a melody and a piano staff with accompaniment. The second system continues the melody and accompaniment. The third system features a treble staff with a melody and a piano staff with accompaniment. The fourth system includes a treble staff with a melody and a piano staff with accompaniment. The fifth system concludes the piece with a treble staff and a piano staff. The score includes various musical notations such as notes, rests, and dynamic markings (f, p, mf, delicato). Fingerings and articulation marks are also present.

con brio ***f***

con brio ***f***

con brio ***f***

con brio ***f***

con brio ***f***

First system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*, *f*. Pedal markings: *Ped.*, ** Ped. **.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *pp*, *f*, *f*.

Condelicatezza

Third system of musical notation. Treble and bass staves. Dynamics: *pp*, *f*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff brillante*, *pp*. Pedal markings: *Ped.*, ** Ped. **, *Ped.*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *f*. Pedal markings: *Ped.*, ** Ped. **, *Ped.*.

MARGHERITE'S WALTZ.

In this very sprightly and pleasing Waltz three points are important: 1), the syncopated tones in the melody, A) are to be accented, since they anticipate the accent of the following measure; 2), the hand must spring up freely from the staccato tones B); 3), the left hand when it has the melody, must play with a full tone and with decision, like a right hand. The movement is that of a swinging waltz time, easy but not too fast. Where a staccato chord precedes the same chord repeated, as at C), the first may be taken with an upward movement of the hand, the arm springing upwards, the second with a fall of the hand. In both cases the soprano tone must be clearly heard. At D), finger staccato, or hand at pleasure of teacher. It is better to employ the finger action, but the wrist should be kept loose.

Lightly swinging.

Reinhold, Op. 39, No. 4.

The musical score for "Margherite's Waltz" is written for piano in 3/4 time, key of D major. It consists of five systems of music. The first system begins with a mezzo-forte (*mf*) dynamic and includes markings for points A, B, and C. The second system features a crescendo (*cresc.*) and a piano (*p*) dynamic, with point A marked. The third system includes a forte (*f*) dynamic and point C. The fourth system contains a piano (*p*) dynamic, a *Fine.* marking, and a mezzo-piano (*mp*) dynamic, with point D marked. The fifth system concludes with a *D.C.* (Da Capo) instruction. The score is annotated with various musical notations, including slurs, accents, and fingerings, to guide the performer through the piece's technical requirements.

ON THE EXPECTATIONS AND PROSPECTS OF
A MUSICAL PROFESSOR.

THE following interesting letter, written by Weber in reply to a would-be musician who solicited his advice, appeared originally in the year 1827, in the June number of *The Harmonicon*, translated "from a German periodical work:"—

"SIR:—The unreserved confidence which you have thought proper to repose in me justifies my addressing you with that openness and sincerity which artists owe to each other. By the young, and by men of too ardent and sanguine a temperament, plain truth is apt to be regarded as cold, harsh, and ill-timed; but your more matured judgment and experience will do me the credit to believe that what I am about to say, in reply to your letter, proceeds from the best feelings, and from the most cordial wishes for your well-being in life.

"It is your wish to dedicate yourself to the art, and to follow music as a profession. As you apply to me for my advice under these circumstances, I consider it my duty to direct your attention to the almost infinite difficulties with which you will have to contend. I am not acquainted with the degree of talent with which you may have been gifted by Providence; but of this I am certain, that even to the talents of the higher, nay, I might even add, of the highest, order, favorable circumstances are necessary to enable their possessors to make a fortunate hit in the world, and obtain a certain degree of credit and reputation.

"At your age, when the critical faculty has obtained ascendancy—a faculty which is always stronger in proportion to the degree of mental culture—it is exceedingly difficult to retrace your steps, and commence the grammatical and technical portion of the art in such a manner, and with such success, as not to sink under the attempt, or fall into perplexing doubts as to your own capability for the pursuit—a painful state of mind, which is frequently productive of much evil. We well know what the effect of art is, when cultivated for itself alone; when pursued with that singleness of heart, which, in the end, is sure to gain the ascendancy over all artificial means. We are not satisfied unless we at once produce the intended effect; we do not sing unconsciously like a bird, which sings merely because it is a bird; we have witnessed the effect of song, and, having calculated upon the same, direct our efforts to attain it. It is a cause originating externally with regard to us, and proceeding to act internally, whereas, according to its real nature, the very reverse should take place.

"But supposing that your talents and perseverance should surmount all this, and that you become a superior musician, still, are you sure that you will succeed in convincing the world of the fact, and that you will not be forced to sink beneath the thousand crosses and vexations that beset the artist? How much splendid talent has in this manner been lost to the world!—and Heaven knows if the number of those be not considerable who, after having attained the envied pinnacle of the art, would willingly exchange their honor for what it has cost them in the acquisition! It is a burden that becomes every day more oppressive to the possessor, and robs him of himself, of his relatives and his friends to the world's end.

"Again, let me ask what substantial benefit the artist derives from the pursuit to which he devotes himself with so much ardor, and what hope he has that his profession will advance him to any distinguished place in social life? If you are a practical musician, what object have you in view? Is it a situation in the chapel?—this is not to be obtained without much difficulty, and when obtained the compensation is still scanty and insufficient. Is it tuition? How rarely does this produce anything beyond a mere pittance, barely sufficient for the maintenance of life.

"Are you a composer? How many years must pass before you become known to the public, and obtain sufficient patronage even to enable you to defray the expenses of the publication of your works, not to speak of the additional difficulty of finding managers to produce them. And what if you succeed at last?—a sparing existence is all you have a right to hope for.

"It is true that there are exceptions to all I have advanced; but what justifies you in believing that you will belong to the chosen few, to whom they apply? And grant that this good fortune attends you, in what respect will they prove valuable to you? Only in as far as they influence the breast of every honest man; in the consciousness of duty fulfilled according to the best of his power, and in a resignation to the will of Providence amidst all the difficulties thrown in the way of well-meant endeavors, and amidst all the neglect and ingratitude of the world.

"In conclusion, let me beg of you not to set down what I have thought it a duty to state, in answer to your application, as a motive either of encouragement or dissuasion in the accomplishment of the object you have in view. In cases where we take a decisive step which is to influence the whole of our existence, that internal voice which speaks from our own heart must be the only judge.

"I am, etc.,

"C. M. VON WEBER."

BOY MUSICIANS.

SOME time ago there were two wonderful boys in Berlin. The one best known to Americans is Josef Hofman. After having broken down his health in concertizing in America, his parents brought him here to recuperate. That he is fully restored the host of admirers of that singularly winning child will be glad to know. Now he is studying diligently, and will, I hope, return to you before many years—not a child wonder, but an artist. He has changed much since he left you. His childish face has become much more thoughtful; he is taller, and wears long trousers.

Last week I attended a private concert, at which he played some of his own compositions.

He came out quietly, and bowed to the rather small audience before taking his seat at the piano. He was greeted with no applause, and I fancied I discovered a suspicion of a smile around the corners of his mouth, as he glanced calmly over the heads of that assemblage that had greeted him so coldly, with his American triumphs still fresh in his memory; but it was only a suspicion—then he began playing. When he finished his sonata and rose from the piano the audience fairly rose with him.

He played again an impromptu (also his own), which showed the remarkable talent the boy undoubtedly has. None are quicker to recognize talent than Berliners, but they are a mercilessly cold audience toward a stranger. He may appear before them with ever so winning a bow, and they remain absolutely calm until they see what he can do. Then, if they think him deserving, their enthusiasm is boundless.

The other "boy wonder" is the frank, fair-faced little Raoul Kaulkowski, a Polish boy of nine years. He is court pianist to the Czar of Russia, and his little coat is covered with orders and medals. He also has a decided talent for composition, and with such marked national characteristics as to recall to us the early compositions of Chopin. At the close of one of his concerts here last winter, all of the women pushed and struggled to the front in order to kiss him. He stood there gracefully receiving it all. Finally, one little woman, finding it impossible to reach him, threw him a rose. That inspired another to throw him her breastpin. He took the rose and smilingly kissed it, and picking up the breastpin, with a polite bow, passed it back to its owner.—*Berlin Letter to Courier-Journal*.

IT MAY BE YOU.

SEVERAL years ago, while teaching music in one of the largest cities in the Middle States, I had a young girl, about fourteen years old, who was studying both vocal and instrumental music. Like nearly all the pupils I ever had, and I have had many, she had a chronic aversion to practicing her lessons.

As she possessed considerable natural ability, and knowing how anxious her parents were that she should become accomplished in the "art musicale," I felt more than the usual responsibility for her advancement;

would urge her with various arguments as to the duty of much practice.

The following dialogue occurred between us just before I concluded my services as her teacher:—

I said: "You may find your knowledge and skill in music at some future day useful to you."

She said: "Oh! my father is able and will support me."

Then I said: "Riches take to themselves wings and fly away."

Then she said: "I don't think so in my case."

Nevertheless, I learned afterward that she evinced more zeal and became a model student; but, alas! she was suddenly deprived, by death, of a loving father, who, in apparently good health, arose from the tea-table after finishing his repast, and walked to the family sitting-room, where he had only time to call to his wife, saying, "R—, I am going—" and immediately expired.

Upon an examination into his business affairs it was discovered that his family could realize nothing upon which to live. The house in which they lived he had previously given to his wife, thus providing them with shelter. In this extremity my ex-pupil, now a young lady eighteen years of age, found a necessity for the employment of her accomplishments, and she put them to good use by teaching, the revenue of which supported the entire family, consisting of a mother, two daughters, and a son.

Subsequently, while I was living in New York, this young lady, with a relative, called at my house. As I was not at home, my wife entertained them, and assured them my absence would be of short duration. When I entered my parlor, a young lady, without ceremony, approached and gave me a most cordial greeting, exclaiming, "O my dear friend! how grateful I am to you for your earnest words to me when I was a foolish girl. I cannot thank you enough for the patience you had with me."

I have told this little incident in as brief a manner as possible, and would not have written it out but for the moral it contains, and the possible encouragement it may give to teachers to look beyond the dollars and cents in their work.—E. H. BARD, *Musical Visitor*.

BEETHOVEN ILLUSTRATED.—Herr Frederick Bödenmüller, the battle-painter, is now exhibiting at the Academy of Fine Arts at Munich a triptych intended to illustrate the so-called Moonlight sonata of Beethoven. The first picture shows Beethoven playing before a young blind girl; the central panel is allegorical, the moon shining across the sea and showing marine monsters and angels; while the third is a party of children playing in a meadow on a spring evening. Beethoven himself was, of course, innocent of the title Moonlight. In Vienna, indeed, the work is called the "Laubenssonate," and the title by which it is known in England and France was due to Rellstab, who in a criticism compared the first movement to a boat placidly moving by moonlight across the Lake of Lucerne. Marx, on the other hand, thinks the movement is a song of renunciation, a mingling of bitter pain with quiet submission to the inevitable; while Liszt described it as an abyss; facts which indicate how varied are the fancies of programme makers.

—It requires critical nicety to find out the genius or the propensities of a child.—*L'Estrange*.

—If to gain success involves heavy trials to the musician, to be misunderstood involves yet greater ones.—*F. Liszt*.

—Maintain within easy reach a working repertory, available at short notice for occasional requirements.—*A. R. Parsons*.

—Pupils fairly advanced may be early taught to master the difficulties of uneven time, one hand playing three notes while the other plays only two. Then let the pupil play one hand while the teacher plays the other. When the pupil has become well accustomed to hearing both parts together, she may attempt to play both herself, but she had better play it a few times with her left hand before the right hand joins in, so as to get one hand into the swing of its time before the other comes in with a different time.—*A. D. Swift*.

THE PERPLEXITIES OF A COUNTRY MUSIC TEACHER.

THE young man, leaving conservatory walls behind him, awakes to find himself—not famous, but a teacher. Long days of careful preparation and deep dreams of achievements for the art he loves so well are in the past; before him spreads the future.

Far away in the mountains is a little village. It has the distinction of being the county seat, and has lately added the distinction of having a railroad. It must now have a music teacher. The young man applies, is accepted, and the mountaineers await his coming much in the same way that the small boy does the coming of a circus. *He comes, he sees—we will wait awhile to draw a conclusion.* He is expected to “work” up a class, and sets out accordingly. He walks through dust and heat till he reaches the house of the “Judge,” a man whose opinion on any subject from the fine arts down to standard breeds of cattle and swine is accepted unqualifiedly. So he visits the Judge. That gentleman welcomes him with a stout, mountain grip that leaves the hand of his visitor aching half an hour afterwards, takes him in the parlor, and between whiffs of his pipe talks to him about politics and the weather. Finally the old gentleman knocks the ashes from his pipe, assumes a look of wisdom, and says, “See here, young man, I am the greatest feller for music in the mountings! When I was ten years younger there warn’t a feller in the county that could shake a foot equal to me when I heard a good tune. And I conducted ‘singing school’ five summers hand runnin’. Thar’s the organ. It’s gittin’ old and some the wuss for wear like myself, but aside from whar the mice has nibbled some of them strings, it is all right. So jest set down thar and pick me a good tune.”

The young man walks to the organ as though he was crossing the Bridge of Sighs, seats himself, wondering whether the old gentleman would most enjoy Bach or Beethoven. Terrified and nervous as to what the result will be, he makes some kind of a decision, he hardly knows how, and finally plays—a composition which with the nibbled strings and a broken pedal produced the effect of a lunatic composer and a performer of about two fingers to the hand. The performance is ended and the teacher, panting for breath and with beads of perspiration standing on his forehead, turns to read his sentence. But unless he is a mind reader his suspense is not relieved. The Judge, with the air that he assumes when a man is on trial for his life, puts on his glasses and says, “Now jest leave off all that whistlin’ and co-hootin’ and twedeedlin’ and play me a *rale good old hoe down*.” Vainly the young man ransacks his memory for such a composition. It is not there. Happily, he recalls a strain or two of Dixie, at the conclusion of which the old gentleman jumps up, bringing his fist down upon the organ in such emphatic style that several keys are set to singing, and above their hum shouts to the performer, who had started in terror, “Now, young man, that’s what I call music! Why, blast my soul! I could shoot a king when I hear sich a tune as that. I felt as cold as krout at fust, when you was a tinkerin’ and tootin’ around, but as soon as you struck off on old Dixie, blame me if I didn’t swell up so blamed fast I thought I’d bust. That’s music right, that is. Now, young man, I’ll give you twenty-five dollars if you’ll learn my gal to pick that tune.”

The young man retires, feeling that he has passed through a struggle, but with the happy consciousness that he has won the Judge. The rest of the day and several succeeding days are spent in making similar calls, at the end of which time he reflects upon the outlook: a town of six hundred inhabitants, kindly disposed but illiterate and uncultured for the most part,—people who have heard no music except the scraping of a fiddle at the country dance, or a few gospel hymns played in an *ad libitum* style by some mountain belle; seven organs, good, bad, and indifferent; two pianos, new, but poor in tone.

Now, what is to be done? It is a difficult problem, and the teacher who happily finds his lines fallen to him in places of musical culture has no conception of the tact and finesse that is required in the solution of it. The teacher, if he be a true teacher, must cultivate the

tastes of his pupils for the best grades of music. The young man realizes this, and also realizes that in a place where the standard composers are unknown the task is Herculean. Many questions present themselves: “Shall I give my pupils something popular and catchy? I must keep them interested or they will forsake me. Then, again, what is the use of my working myself to death teaching them proper position of the hand and correct use of the fingers, when there is no one in the place who will ever notice it, or detect the slightest difference in the touch. Their parents want them to learn some ‘pieces.’ If they do not learn these in a certain length of time they will be taken from the class. To teach them these and the technical exercises I consider necessary requires more time than I can afford. Which must be omitted? If I omit the exercises, I sacrifice my standard; if I omit the pieces, I lose the pupils?”

These are some of the questions that haunt him all the day long, and at evening he turns his melancholy countenance toward the mountains and sighs for rest. He asks himself if any one else ever had such an experience? I want to tell him that there are many, very many, enjoying (?) just such an experience to-day. There are many finely educated teachers who find themselves in country places and have the same elements of ignorance to combat. Such teachers often ask themselves if some one less well-qualified could not fill the position as well? Emphatically, no! Country people have been the victims of too much poor teaching already. As human beings of possibilities, they need the very best. The conscientious teacher in such a position will meet with many discouragements, and feel that his careful work is not appreciated. This may be true. But, O teachers in the highways and hedges! you must remember that yours is a missionary work, and although you may experience many hardships, though the dreams of your youth may have “gone like tenants that quit without warning,” you will find your reward in that you have labored for the upbuilding of your art.

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Moszkowski, “In Tempo di Menuetto.”

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Bendel, “Invitation a la Polka.”

Gade, Aquarellen.

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Merkel, Polonais in A.

Mills, Tarantelle in A Flat.

Mills, “Recollections of Home.”

Schumann, Arabesque, in C.

Sternberg, “La Chasserresse.”

A PLEA FOR BETTER PRONUNCIATION.

BY MADAME A. PUPIN.

“HAVE you Japan Saw-na-dass’?” (accent on last syllable.) “What is it, Madame?” asked the clerk in the music store of the lady who had propounded the conundrum. “Have you a book called Japan Saw-na-dass’?” “Yes, certainly, we have it,” replied the quick witted clerk, as he brought her a copy of Chopin’s Sonatas.

Why should any person be willing to mispronounce musical terms and proper names when it is so easy to inform one’s self of the correct pronunciation? and it is not so *very* difficult to learn the principles of the pronunciation of the three languages mostly used in music.

“What do you give your pupils to practice?” asked a lady of the teacher she had engaged for her daughter. “I give *Zerny’s* and *Kray-mer’s ee-tudes* and the *al’ley-gros’* from *Hä-din’s Sonattas*, and to advanced pupils pieces by *Rubin-steen* and *Lits*, and *Ada-zhos* from *Bē-tho-ven’s Sonattas*.” Had the lady been at all critical, she might have doubted the capability of a teacher who “gave” Rubinstein, Liszt, and Beethoven, but who knew not how to pronounce their names.

Some persons are so intensely American that they affect to despise anything foreign; they anglicize all foreign words, and some journals go so far as to mention distinguished artists and composers thus: *Mrs. Patti*, *Mrs. Materna*, and *Mr. Verdi*. Now, Mr. Verdi and Mrs. Patti sound as ridiculous to me as Signor Green, or Signora Smith, or Herr Jones would. Call a person Miss Robert, and her name will be pronounced Robbert, as in English; but write it Mlle. Robert, and it will be pronounced Ro-bair, as the owner of the name would probably prefer to hear it, if she were of French birth.

I do not think this affectation of disdain for things not American comes from real patriotism; I consider it narrow and provincial, as if one should say, “I do not understand and I do not wish to understand anything out-

side the little orbit in which I move, and if you pronounce a word according to the rules of the language to which it belongs, I shall think you are putting on airs."

Victor Hugo said: "A man is as many times a man as the number of languages that he speaks."

I think that every piano teacher should be somewhat familiar with the French and German languages, and every vocal teacher with the French and Italian; and it would be better still if they had an acquaintance—even if superficial—with all three. Methinks I hear some teachers saying, "But I have neither the time nor the money to spare to learn one language, much less three." My dear friend, nearly every one wastes enough time in one year to acquire a good knowledge of one foreign language. Do you never travel by train? Do you never have to wait at a station? Or lose time waiting for a pupil? Why not utilize these precious minutes?

As illustration of what can be accomplished in odd minutes, let me give my experience in learning the Italian language without a teacher. I would first glance hastily through three Italian grammars, to get an idea of the construction of the language; then write on a paper about four inches square the verbs "to be" and "to have," and models of the three regular conjugations, in three tenses only. While on the street cars, or waiting anywhere, I would study those verbs. Next, I would write out two dozen irregular verbs in all the moods and tenses, on a paper about ten inches square; traveling on the train or street car, or waiting in a drawing room, while the lady up-stairs was frizzing her bangs, I would whip out that paper and go over those verbs. The verbs are the skeleton of a language. In odd minutes I would write out a number of adjectives, or a lot of prepositions, or a choice variety of adverbs, and so on. In seven weeks one would be able to write a letter; in a year, have a good acquaintance with the language, taking it up as a recreation, and not as a labor.

But in case one is really too occupied to devote any time to study with a view to learn a language, one can at least become familiar with the principles of pronunciation of the French, German, and Italian languages, as they are very simple compared with the irregularities of English pronunciation. I once tried to teach an Italian lady to spell in English, began with the vowel sounds, and found that the long sound of *a* was spelled in different ways, as made, maid, pray, prey, freight, straight.

When I had got through the lessons, I had discovered that the English language has about eighteen vowel sounds and somewhere about sixty ways of spelling them. The lady asserted that it was an infamous language, and I agreed with her; and I no longer blamed the foreigner who knocked down the Professor of English who had given him an orthographical rule which he contradicted five times in the following five sentences.

A certain President of the United States counted up the minutes he had lost in the course of a year waiting for other people, and found that they amounted to a great many days. A good way to live longer, by wasting no time, is to have a small grammar or phrase book of some language, where it can be brought out in those few minutes where one is compelled to wait. To wait and study with a peaceful mind will lengthen your life; to wait and fret and fume will shorten it.

A FEW REFLECTIONS.

T. CARL WHITMER.

In music there is such a thing as "labeling."

"Labeling of emotions" it may be called.

It occurs in composition, but more frequently in the interpretation of compositions.

When in composition a composer exaggerates the intensity of an emotion—when he overruns that intangible and unexplainable thing—artistic—this is "labeling."

When a player exaggerates the accents—when he gives an exaggerated feeling to the working up of a climax—when he gives deep incisions to show plainly to the listener that he *understands* phrasing—this is also "labeling."

Things artistic flow forth pure, unobtrusive.

Knowledge must be subservient.

In order to make scales and general technical studies appreciated it is well to select passages from the great compositions and play them for the pupil.

By showing how these very passages are founded upon scales—or are scales themselves—one may overcome the dislike many pupils have for the so-called "dry" scales.

Then if the general technical exercises are shown but to be "developed difficult passages," a point of advantage may be here also.

Some of the most interesting passages in Hummel, Chopin, and Beethoven are but simple scales, or with the foundation of the scale.

The theme given to Beethoven for improvisation at one time was a scale passage, and this modest difficult scale is the foundation for tremendous climaxes in his works.

The difference between genius and talent may be in the selection of but one note—may be in the particular grouping of but two notes.

The difference may be but in the setting of the precious stones.

The tendency to analyze emotions, and, taking a piece, proceed to develop it, appears to be characteristic of much work carried on in the present period.

Great art works have general, not pieces of individual, emotions.

Although true that certain scales are harder than others to play, yet it appears that in order to get a comprehension on the part of the pupil of the relations of scales to each other, the "circle of fifths" order is the clear one to be used.

When relations of things are taught, the things themselves are easily grasped.

When everything large is shown to be developed from the "small," the value of each step is felt.

As has been said already, a scale is but an extension of one note, two notes, etc.; an arpeggio is but a particular grouping of notes of the scale, etc.

PROFITABLE STUDY.

BY W. O. FORSYTH.

To profitably employ his time so as to make the best of it, to get the very best results, should be the aim of every music student, no matter what particular branch of music study he may be pursuing. The best of the mind and strength must be given to study; patience and perseverance must be cultivated. There is no particular short cut in art; it is a very long but interesting road to travel before that acme of finished excellence is reached which enables one to be designated by the often misapplied epithet, artist.

Another thing: one to be really successful must love—absolutely love—his work and the beautiful in art. Wherever art has flourished best the people have become known for their appreciation and for the production of works—perhaps we should call them thought works—because they have recognized art as worthy of the attention and study, not only of themselves as individuals, but as a whole nation. We then as individuals, whether students or masters (we should, however, always be the closest of students, no matter what knowledge we may possess), must give our labor the most devoted care, that nothing is so hurried as to be slipshod or uncertain, for art is comparatively of slow growth, and one thing must be thoroughly well done and properly assimilated before entering upon the next.

People have said to me, Oh! I would give anything to play like that, or like so and so, when they won't even give three or four hours a day to conscientious study on recognized artistic principles whereby to attain such proficiency, even when, as in many cases, they may have an abundance of time to devote to such an object. Work is the needful thing, plenty of careful, conscientious work, and if this is patiently adhered to artistic results must inevitably follow or the work has been misapplied or talent is wholly wanting. The best teaching cannot make a brilliant musical performer without the earnest co-operation of the pupil. As some one has said, the

teacher shows the pupils what to do, but the doing depends entirely upon themselves. If the teacher has directed correctly, we may naturally expect steady improvement until maturity is reached. Otherwise not.

There are certain fundamental, natural rules which govern the technic of all arts as well as musical art. Unless these natural laws are understood and logically worked out until all effort for effect is unconscious natural effort, the highest, most beautiful, and finished performance is utterly and positively impossible. Music is an elevating, noble study, but, unhappily, many talents are ruined because their work is so often misdirected and conducted on wrong principles of study, and those who only reach mediocrity might, under other and different methods—which have been proven over and over again by great virtuosi—have developed into performers of sterling and artistic merit. Much depends on the master. He must have special natural talent for teaching—in fact, it must almost be with him a passion. He must love his work, must have patience and great knowledge of his subject and on other subjects bearing directly or indirectly upon it, have the power to stimulate his pupil to do his utmost, that nothing short of perfection must be aimed at. He should make his pupil feel at ease when in his presence and that he is friend as well as master. Sympathy must exist between them, the pupil must have perfect confidence in the master, or else that master is not suited to him. The pupil must also feel and know that his teacher has a personal interest in him, interest in his artistic success and in his musical life, and then a great teacher will get great and painstaking work from his pupil and thus lead him forward and onward to that goal which must be reached before he can be called rightly an artist and a cultivated musician.

You students who intend to make music your life work, ponder over these things and give the best of your strength and intellect to your study, which requires to be systematic and regular, and then, only then—all things being equal—will you achieve that degree of artistic excellence which is possible and which may be yours.—*Week.*

GOOD WORDS.

The following words may well be taken to heart by all thoughtful musical students, as they form the closing sentence of an admirable article by Joseph Bennet in the current number of the *Musical Times*, the article having reference to "Sincerity in Music:" "The sum of the whole matter is that the musician should, first of all, be sincere, and leave the rest to the Power which 'shapes our ends.' The consideration is very vital. Insincerity in art means ruin to the higher nature, from which alone comes artistic impulses. It disorganizes and degrades; it turns a sense of duty into one of mere policy; it transforms honest straightforwardness into trickery, and banishes truth to put a lie in its place.

"Were I now speaking to a body of musicians I would say: Let nothing—no desire of material gain, no thirst for applause, no cheap and easy means of 'getting on'—draw you away from the path of manful endeavor to work out the end of your artistic being frankly and honestly.

"Let conviction go before action; follow no guide a step farther than he appears to you worthy of imitation; adopt no fashion that your sober judgment disapproves; do nothing of which, in the Palace of Truth, you would be ashamed. Thus, though neither fame nor wealth may be won, you will always have with you the precious treasure of self-respect."

—The student should embrace every opportunity of hearing good music of all kinds, especially the performances of pianists of the first rank, whose programmes include those pieces which the student may be practicing. Much valuable assistance may be thus obtained as to the proper rendering of involved and difficult passages, and phrases which beforehand may have appeared comparatively obscure and meaningless will, under the touch of a great artist, shine forth full of beauty and significance.—*R. Mansell Ramsey.*

RAMBLING TALK. WE AND OUR MUSICAL CHILDREN.

BY JOHN H. GUTTERSON.

A POET is born, we say, but he must learn to read beside his unromantic brother.

One child at three years of age is able to pick out a tune on the pianoforte, yet he is subjected to the same elementary routine of musical work as another, who, like poor Trilby, is "tone-deaf."

The more musical child will find much that he considers "horrid" to practice, while the other, less *gifted*, but often more smiled upon by the "kind angel of Patience," will accept it all as the music lesson and plod on. I pity them both, for, dear friend, you and I have not *always loved* the music we now *admire* and *appreciate*.

Little by little, as we listened to good music, we found there *was* a beauty in those awful chords, and learning how to stroke the piano the right way, *we* ourselves were enabled to bring out that beauty, and remembering our experiences should beget in us a patience with the little toilers.

Divine wisdom has placed children in families, and decreed that their instructors be people of wisdom and experience, but nothing less than a miracle can ever convince a child that his parents' advice is *always* worth following, or that his teacher is not at times his natural enemy, to be routed if possible. Let him who doubts try argument with the blasé youth or mature maiden in early teens, or better, let him recall the emotions he confided to the pages of his diary at an age when he felt *he* was "misunderstood."

Remembering my own rebellious days, I am more hopeful for my young friends yet in the effervescent state.

The fact is, the youth is better understood than he thinks, but a sometimes mistake *we* make is, that we want him to mature all at once, for in this hurried age, who has time to wait the development period?

Breaking a child's spirit is an obsolete idea, I trust. How much better to direct that energy and spirit into a channel useful to yourself and him. Much patience, lots of tact, some sympathy, carefully worded, overlooking sometimes, criticising kindly and quietly, and a rare touch of ridicule for a possible lazy scholar will help you to become "many sided" in these days of great demand. Some lines of work can't be altered, but some can, and when I provide a substitute for a much hated study, I find that my boy or girl of strong likes or dislikes is almost upon his honor to take kindly to, and work hard upon, the substitute.

It is a pretty mean boy or girl who is not influenced by a concession on your part.

Then, again, the girl who runs after the hand organ and "Sweet Marie" will "just despise" all formative work, and play "careless and easy" with the left hand chords, though the right hand will make the piano *talk* words, and in your careful hands her love of melody may be her salvation at the end.

Recently, finding a number of scholars desired to study through a part of the summer, and feeling too tired myself to do justice to heavy work, I planned some vacation study consisting of the necessary finger work—much of it memory studies—and good arrangements of national and operatic songs. I insisted that they should be played with care and expression, and in most cases I repeated the words of the song or told the story of the opera. The result in most cases was good, willing work and better attention to melody playing, and in the fall a better interpretation of étude and sonata.

In every way the experiment was a success and the end justified the means.

There is no royal road to learning and no short cut, but the way, long and hard as it must be, can be made much lighter by the wide awake teacher.

Time was when the organist was called "a good fellow," and the music teacher a "worthy person" as he was let in at the side door.

Times have changed. The musician's word has weight and his profession ranks among professions, and he is both of use in and an ornament to society.

All honor, then, to the faithful music teacher, for it is he, rather than his brother, the piano virtuoso, who has brought about this change.

So then, with courage and new strength, and honest pride in ourselves, let us work with heart and brain, ever mindful that the musical taste of future decades is in our keeping.

SUPERFICIAL PIANO PLAYING.

AMERICA has for many years been well represented in the conservatories of Europe. In Vienna, Berlin, Brussels, Munich, Paris, and Leipzig the American girl is a well-known figure. There she devotes herself to the different branches of the art of music, but it is as a piano pupil that she is best known.

The time she gives to this pursuit in foreign lands is generally limited to two or three years, a period much too brief for the work she finds to do, for, instead of going abroad for "finishing touches," as she and her friends had fondly imagined, she really goes, in most instances, for the rudimentary work.

Of course, there are exceptions; there are pupils who go abroad for study well prepared for the work which they wish to undertake, but as a rule the American pupil must descend from the Liszt Rhapsodies, the Chopin Études, and Beethoven Sonatas to finger exercises and first principles. It is an undeniable fact, known and commented on by the best foreign masters, that our pupils generally show superficial training, and Europeans find it difficult to reconcile the American ambition to excel in everything with the second-rate piano teaching done in our country.

That we have teachers well qualified to give the best musical instruction and that some of our pupils do good, earnest work no one can deny, but how few these are when compared with the great masses who are accomplishing nothing—worse than nothing.

Hans von Bülow, who was never afraid to express his opinions, often commented on the careless American training, but even he conceded that if the American girl could have the musical advantages at home which are to be had in foreign cities she need fear competition with none in the art of piano playing. This opinion has been frequently expressed by many of the noted piano masters, and the question naturally arises, "Why is it that we Americans, who seem to have such a pianistic mania, and who surely are as ambitious as any nation, are so deficient in this particular?"

Anton Rubinstein answered the question in this way: "Americans are too impatient, too anxious to obtain rapid results, to encourage teachers to do thorough work. They have a saying, 'The more haste, the less speed,' and this saying they illustrate in their musical training."

In his answer Rubinstein does not appear to blame the teachers so much as the public; and many of our teachers who are making a brave struggle to develop the best possibilities of their pupils and impart a solid musical education find it very difficult to satisfy their own ideals and the demands of their patrons. They find that the worst obstacle they have to encounter is not always the pupil's own eagerness to do hurried work, but is oftentimes the influences brought to bear by outside advisers and critics.

A pupil may be pursuing the best possible course, and yet because immediate results do not attend her efforts, ignorant friends discourage her and destroy her interest.

There are so many of our piano teachers who have not any standing except the most superficial by which to measure progress in piano playing, so how can those who are entirely outside of the profession have the knowledge which would enable them to intelligently criticise a teacher's methods?

Wieck, the teacher of Von Bülow, Krause, Spindler, Merkel, and Robert Schumann, used to say, "I have always preferred a gradual, even a slow development, step by step, which often made no apparent progress, but which still proceeded with a certain constancy and deliberation, and which was combined with a dreamy sensibility and a musical instinct requiring slow awakening." The wisdom of his method is abundantly

shown in the playing of his daughter and pupil, the celebrated Clara Schumann.

But this is not the kind of instruction which meets the demands of the American market; we cannot tolerate a method which accomplishes results almost imperceptibly. We want some quick method of turning out pianists. Our pupils must be able to "show off" from the very beginning. What we want is teachers whose pupils can play difficult-sounding pieces with very few lessons; that is our idea of progress, and this is one reason why so many of our American girls astonish foreign masters by playing the most difficult compositions when they are so woefully ignorant of what they are attempting. This has given rise to the saying in musical circles that we Americans study Shakespeare and Milton in the primary room.

The true state of affairs is not realized in our country, although there are many who are not satisfied with the piano playing of the American girl, and some are even bold enough to ask why it is that while so many are studying the art of piano playing so few attain any proficiency in it.

If American parents could be made to understand the situation they might do much to bring about an era of better things. That they are interested in the musical work of their children is evident, but it is equally plain to "those behind the scenes" that they unwittingly do much to thwart that which they would gladly aid.

TONS OF FORCE EXPENDED IN PLAYING THE PIANO.

It is said that it requires more force to sound a note gently on the piano than to lift "the lid of a kettle." We do not know, says the *Literary Digest*, just what kind of a kettle the German composer who makes this statement means, but he has figured that the minimum pressure of the finger playing pianissimo is equal to a quarter of a pound; and few kettle lids, he says, weigh more than two ounces. The *American Art Journal* says:—

"The German's calculations are easy to verify if one takes a small handful of coins and piles them on a key of the piano. When a sufficient quantity is piled on to make a note sound they may then be weighed, and these figures will be found to be true.

"If the pianist is playing fortissimo, a much greater force is needed. At times a force of six pounds is thrown upon a single key to produce a solitary effect. With chords the force is generally spread over the various notes sounded simultaneously, though a greater output of force is undoubtedly expended. This is what gives pianists the wonderful strength in their fingers that is often commented on. A story used to be told of Paderewski that he could crack a pane of French plate glass half an inch thick merely by placing one hand upon it, as if upon a piano keyboard, and striking it sharply with his middle finger.

"Chopin's last study in C minor has a passage which takes two minutes and five seconds to play. The total pressure brought to bear on this, it is estimated, is equal to three full tons. The average 'tonnage' of an hour's piano playing of Chopin's music varies from twelve to eighty-four tons. Wagner has not yet been calculated along these lines."

OPERAS FOR THE MILLION.

For conductors—Carmen.
For the baby—Pinafore.
For physicians—Patience.
For gossips—William Tell.
For all of us—The Mascot.
For burglars—Robin Hood.
For postmasters—Rigoletto.
For policemen—Somnambula.
For baseball players—The Bat.
For Pullman porters—Rob Roy.
For George Washington—Martha.
For horse race betters—Favorita.

—The singing voice is merely an extension of the speaking voice.—*Signor De Campi*.

THE SOUL OF A SONG.

BY SILAS G. PRATT.

THIS is a most novel and unique concert-lecture, showing the transmigration of a tune from the origin of music (Pan) to the music of the future (Wagner). The composer takes Stephen C. Foster's melody, "My Old Kentucky Home," which, comprising about six tones, might have been played by Pan upon his pipe of reeds, and plays the simple theme upon the piano, while a beautiful picture representing Psyche listening to Pan is shown upon the screen. Then the contest of *Marsyas the Satyr* and *Apollo* is touched upon in a humorous vein, and the same melody serves with appropriate embellishments. The pathetic story of "Orpheus and Eurydice" is then briefly told, while some exquisite works of art are shown, and the soul of the song is found expressing the sorrow and despair of the unfortunate singer, whose magic power could "move the stones to build Troy," but not bring the dead back to life. "Homer reciting the heroic deeds of Achilles" is shown with Kaulbach's great painting, and the music assumes a martial style. Then the *Queen of Sheba's Visit to King Solomon* is illustrated, and the soul of the song takes the form of a dance of Egyptian maidens, a picture from Alma Tadema being shown.

Next the trumpets of *Alexander the Great entering Babylon in Triumph* are seen (in the picture) and heard blowing with military pomp. A strong contrast is then furnished in the touching stories of the sufferings of the early Christians. The gladiatorial contests are spoken of, and the "Christians in the Arena," Gerome's great master painting, is seen, while the kneeling victims are heard chanting their last prayer, the melody being given in appropriate historically correct harmony. This incident closes with the apotheosis and flight of a soul, the theme passing from the somber and doleful tones to high and heavenly strains. In broad contrast then comes an incident showing "The Rubicund Monk" singing vociferously, to the great amusement of his more cultivated brothers, the theme given in the scale of St. Ambrosius (4th century). In "A Marching Song of the Crusaders," in the style of a German choral, the "soul of our song," serving as a *contra firmus* in the base, is next heard, while a view showing the children's crusade is shown (11th century). The theme next is traced in connection with a *grand fete of Henry III of France* (1585) at Versailles in the bright lively "Gavotte." We approach the palace, hearing the music in the distance; entering, we pass through the famous *Salon des Glacés*, the music becoming more distinct, and finally the doors of the ball-room are thrown open, and the gay scene of the dance is disclosed, the music bursting with full force upon our ears. Retracing our steps, the music gradually dies away upon our ears as the distance increases. The first part of the concert-lecture closes with *Bach and Frederick the Great*; several pictures are shown, illustrating the King's musical life. After some interesting anecdotes a picture showing the famous organist-composer playing to the King and his court is seen, and the "soul of our song" is heard in a classic fugue, the theme lending itself to this ecclesiastical style in a most effective and pleasing manner.

We are next invited to cross the Bosphorus and look in upon a *sword dance* before the Caliph and his harem, the melody assuming this form with great charm and simplicity. Next, the soul of our song is found serving in an incident of the Sepoy Rebellion in India in a "Highlander's Dream," the bagpipe giving it characteristically, while the song, "Home, Sweet Home," is woven in with it at the same time.

Following this a pathetic episode in the life of *Frederic Chopin* is related, and, with portraits of Madame George Sands and the composer, a nocturne is performed, in which the soul of our song may be traced. Then an "Irish Jig," and, crossing the ocean to America, a "Sailor's Hornpipe" are given, the latter with a comical dancing figure, and, arriving in the United States, we are introduced to the picture of Stephen C. Foster, the composer of the song. With some appropriate remarks the simple song with its pathos and beauty is then sung, and

we pass on to find it asserting itself in a *Grand Military March*. While this is being performed a number of historical views representing the *Review of the Union Armies at Washington* at the close of the war are seen, and the theme is heard lending itself to the pomp and glory of the occasion in a most brilliant manner. The transmigration of our tune is finally brought to a period with an episode at Wagner's home in Baireuth, which the composer himself experienced in the summer of 1875. At a grand reception given at the villa *Wahnfried* in honor of the great artists present from all parts of Europe to take part in the first rehearsals of the music-drama, Liszt was prevailed upon to play: After giving a wonderful performance of Weber's Sonata, he rendered the "Magic Fire Music" (*Wotan's Abschied*) from the "Walküre," to the astonishment and delight of all present. In this number "the soul of our song" is found, and while we listen to the descriptive music and hear the pathetic voice of Wotan sing his farewell to Brunhilde, beautiful pictures are shown illustrating the dramatic incident. The work in its entirety has not inappropriately been called "a genuine inspiration."

69 W. 88th Street, New York City.

[Mr. Pratt has several times given the above entertainment in Philadelphia, at which the editor of THE ETUDE was present. It is most unique and interesting, and is recommended most heartily to the readers of THE ETUDE.—THE EDITOR.]

KEY DICTIONARY.

THE meaning of the different keys in music is thus set down in a letter written in 1808, and printed in a book entitled "Letters on the Celebrated Composer, Haydn:"—

F.—This key is rich, mild, sober, and contemplative. D minor possesses the same qualities, but of a heavier and darker cast; more doleful, solemn, and grand.

C.—Bold, vigorous, and commanding; suited to the expression of war and enterprise.

A minor.—Plaintive, but not feeble.

G.—Gay and sprightly; being the medium key, it is adapted to the greatest range of subjects.

E minor.—Persuasive, soft, and tender.

D.—Ample, grand, and noble; having more fire than C, it is suited to loftiest purposes.

B minor.—Bewailing, but in too high a tone to excite commiseration.

A.—Golden, warm, and sunny.

F sharp minor.—Mournfully grand.

E.—Bright and pellucid; adapted to brilliant subjects.

B.—Keen and piercing; seldom used.

B flat.—The least interesting of any. It has not sufficient fire to render it majestic or grand, and is too dull for song.

G minor.—Meek and pensive; replete with melancholy.

E flat.—Full and mellow, somber, soft, and beautiful. It is a key in which all musicians delight. Though less decided in character than some of the others, the regularity of its beauty renders it a universal favorite.

C minor.—Complaining, having something of the cast of B minor.

A flat.—The most lovely of the tribe; unassuming, gentle, soft, delicate, and tender, having none of the pertness of A in sharps. Every author has been sensible to the charm of this key, and has reserved it for the expression of his most refined sentiments.

F minor.—Religious, penitential, and gloomy.

D flat.—Awfully dark.

FRIEDRICH SMETANA.

Of this composer, to whom only tardy justice has been done, the *Evening Post* says: "While Bohemia has always been considered one of the most musical countries in the world, it has been generally assumed that Dr. Dvorák was the first and only great musical genius produced by it. But within the last few years the eyes of

the world have at last been opened to the fact that there was another genuine musical genius in Bohemia,—a genius who, while not ranking quite as high as Dvorák, nevertheless deserved honors which he never received, and which many undeserving composers had thrust upon them. His name was Friedrich Smetana, and his life was one of those tragedies which fill the pages of musical biography. He died, aged sixty, in 1884, without having received any recognition from the world except (contrary to the proverb) in his native country, one of his operas having had its one hundredth performance at Prague two years before his death. But even in the neighboring Vienna his works were practically ignored till 1892, when two of his operas were performed there by a Bohemian company. Everybody was surprised and delighted, and wondered why such music had been ignored. From that time dates Smetana's European fame, and to-day there is hardly an opera-house in Germany in which the "Bartered Bride" is not a regular feature of the repertory. This opera will probably remain the most popular of his works, but it will doubtless pave the way for some of its seven companions. Ten years before his death Smetana became deaf; and, like Beethoven, he wrote his best works after he had lost his hearing. But worse things were to come. When his countrymen gave him an ovation at the hundredth performance of his opera, he was already of unsound mind, and soon afterward he died insane, like Schumann and Donizetti."

NEW PUBLICATIONS.

GUIDE TO THE STUDY OF MUSICAL HISTORY AND CRITICISM. By EDWARD DICKINSON, A. M., Professor of Musical History at Oberlin College, Oberlin, O. PEARCE & RANDOLPH, Printers.

This little book is meant to be exactly what its title indicates. It is not a history of music, but a guide to history. The guidance it offers is planned as follows: The History of Music is arranged in epochs, beginning with "Ancient and Primitive Music." Then the separate characteristics of the music of each particular epoch or condition of culture are treated as separate topics and the student is referred to those works (in English only) which treat of those topics. Then references are often made to chapter and page, and form, on the whole, a very trustworthy and satisfactory treatment of the whole subject. The ground is very well covered, the epochs and their characteristics are well defined in the topics suggested under each head, and the references are copious and very well selected. Students who possess or who have access to large reference libraries will be especially benefited by such a guide as this. Those who are forced to content themselves with a scanty supply of standard works will have less use for it, but will still find it useful as a guide in selecting their own purchases.

The author gives a list of about thirty books which he recommends for those who can only purchase a small library; and, while some might differ with him as to the selection or omission of certain books, the list is certainly a good and reliable one. This list forms part of a larger list of some 170 books referred to in the text.

It would probably be a wise thing for the author to supplement the present work with lists and references to the best books in German and French as soon as the opportunity of a new edition offers itself. It is hardly necessary, nowadays, to assume that all American students read English only; and there are many valuable works, especially in German, which are not referred to at all in this Guide; for example, such works as Riemann's *Musikalisches Conversations-Lexicon* and his most admirable *Studien zur Geschichte der Notenschrift*.

On the other hand, some of the English translations of German works recommended by Professor Dickinson are simply abominable; for example, Cornell's translation of Langhan's admirable little history.

One excellent feature of the Guide is the calling attention to the newly awakened interest in Folk-Music, which is destined hereafter to play a much larger part in musical history than heretofore.

LITERATURE FOR MUSIC STUDENTS.

BY FRANK L. EYER.

A FEW years ago there was a dearth of books for music students. I don't mean in the way of biographies, etc., but in the way of musical essays, novels, and so on.

That want, here of late, to some extent has been supplied. Books such as Mr. Tapper and others have written furnish students with good, healthy literature. But there is still room for many more such books, and the sooner we musicians learn to wield our pens as well as our fingers, the better it will be for all of us.

I remember that when I was a student I used to long for some helpful and interesting reading matter dealing with musical subjects. In vain I searched our public library, finding but little there to interest me, till one day I chanced to pick up a volume of Emerson's "Essays," and these gave me so much pleasure that I never stopped till I had read the greater part of his works.

There are five volumes of Emerson that should be on the shelves of every music student's library. None of them deal directly with musical subjects, but there is much in them that is applicable to our profession.

The books I allude to are: "Essays," 2 volumes; "Conduct of Life," "Society and Solitude," and "Letters and Social Aims." It is to these books I firmly believe I owe the inspiration and formation of my character.

Take a few excerpts and see how well they fit our art:—

"Practice is nine tenths."

"There is no way to success in our art but to take off your coat, grind and work like a digger on a railroad all day and every day."

"Do your work, respecting the excellence of the work, and not its acceptableness."

"Always do what you are afraid to do."

"A great part of courage is the courage of having done the thing before."

"Nothing is impossible to the man who can will."

"Power dwells with cheerfulness."

"A man should make life and nature happier to us, or he had better never been born."

"Youthful aspirations are fine things; your theories and plans of life are fair and commendable,—but will you stick?"

Every one of us can see the truth contained in the above quotations, and they are but a few of the many that abound in the books I have mentioned.

Let us conclude with a long extract from "Society and Solitude," an extract every musician should know by heart and every critic should profit by:—

"'Tis cheap and easy to destroy. There is not a joyful boy or an innocent girl buoyant with fine purposes of duty, in all the street full of eager and rosy faces, but a cynic can chill and dishearten with a single word. Despondency comes readily enough to the most sanguine. The cynic has only to follow their hint with his bitter confirmation, and they check that eager, courageous pace and go home with heavier step and premature age. Which of them has not failed to please when they most wished it? or blundered where they were most ambitious of success? or found themselves awkward or tedious or incapable of study, thought, or heroism, and only hoped by good sense and fidelity to do what they could and pass unblamed? And this witty malefactor makes their little hope less with satire and skepticism, and slackens the springs of endeavor. Yes, this is easy; but to help the young soul, add energy, inspire hope and blow the coals into a useful flame; to redeem defeat by new thought, by firm action, that is not easy, that is the work of divine men."

Think of the latter part of that, music teacher; write it down in letters of gold,—your profession is a divine work.

—There is no royal road to Knowledge, technical or interpretive. Pupils; beware of the royal road teacher! Teachers; beware of the royal road pupils!—*Harrison M. Wild.*

DEFECTIVE EDUCATION OF MUSICIANS.

If the professors of music show any deficiency in dignity of mind, below other professions, the cause is less in the necessary devotion of their time to the acquirement of the technical and mechanical dexterity requisite to the practice of their art, than to the dissipation of valuable hours in other ways.

The education of a musician, as now conducted, but too commonly begins in severe labor and privation. In the present advanced state of knowledge, the difficulties of attainment, if smoothed by the pleasures incident to the progress of discovery, are yet so much increased by the superiority science has reached, and by the competition of so many more persons who are daily struggling for precedence, that real excellence in any one branch of art is the result of a vigorous, continued, incessant application alone.

The rewards which music promises are perhaps as frequently the motive to adopting it for a profession as any real or supposed aptitude; and of the hundreds of persons now annually trained to music, perhaps there is a pretty equal portion of those who follow it from mere necessity or from some casual facility or excitement, and of those who take to it by descent, as it were. The education of all those persons is loose and vague. Some find their way to the theaters, more into private teaching, and but too many into the wretchedness of subordinates in every department. Few, indeed, are there who combine general knowledge with excellence in art. Upon such knowledge, nevertheless, depends all the estimation they can hope to enjoy in society, beyond the short-lived admiration which the exercise of particular talent immediately excites; all the estimation which gives solidity and value to the brilliancy of genius; all the moral rank, if we may so call it, which dignifies a man in society. Nor is the common neglect of general attainment at all wonderful, under the circumstances. The labor of practice is frequently relieved by some species of dissipation. The poor musician can find no better associates than those of his own condition, and, while his sensibility is sharpened by his art, his taste occasionally awakened, and his manners improved by the good company into which that art casually introduces him, it is most probable he is only made to feel more acutely those deficiencies which he has not the means to repair. The polite and the informed who are induced to enter into conversation with him discover at once that his recommendations are confined to his fiddle or his voice, and they quit him under that hopeless conviction; while he himself is doomed to experience forevermore the mortification of a neglect the more cutting, as he conceives it to be the effect of the insolence of wealth or the hard-heartedness of pride. Of his own defects, unhappily, it is a part of his portion of littleness to remain ignorant. He has no standard of comparison but those who are his equals in general circumstances and his inferiors in the one pursuit to which he owes his bread and his advancement. He is, therefore, surrounded by causes which lead him to erroneous conclusions, both with regard to himself and to others.

—Joachim once entered a smart London hairdresser's to get his very plentiful locks cut. He wears these rather long behind, and intimated as much to the barber, whereupon that astute person replied, "I would not wear it too long, sir; if you do, you'll look just like one of them fiddling chaps."—*The Gentlewoman.*

—Show me how you modulate and I will tell you who you are.—*Emil Liebling.*

—A master cannot make a pupil. The latter's future depends on his own industry and perseverance. The master cannot do more than guide the pupil.—*Charles Santley.*

—The relation of the teacher to each pupil should be strictly individual—that is, for instance, as the relation existing between the physician and his patient. No two throats and no two temperaments are alike. "Teacher, study thy pupil," sums up the entire situation.—*J. Allen Preisch.*

PUBLISHER'S NOTES.

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* * * *

WE would consider it a great favor if our patrons would report to us at any time that extra charges are made by express companies on packages sent them at prepaid printed-matter rates. The charges on packages sent in this way is fifteen cents for every two pounds, and will be accepted at this rate by the company having a local office at the point named. We have had several complaints lately that parties have been obliged to pay extra for local delivery, after the package has reached its destination. This charge the express company has *no right* to make, and if we are duly notified of the fact we will see that the amount is refunded.

* * * *

In last issue of THE ETUDE we made an offer of a bicycle premium for sixty subscribers to THE ETUDE at \$1.50 each. The machine is one of high-class and can be had for lady or gentleman. It is manufactured by one of the leading makers, but the name is withheld, as their agents in different parts would object to the machine coming into their territory unless purchased through them. This is the only reason we cannot give the name. We are informed by the manufacturer that every part of the bicycle we offer is made of the same material as the original, the only difference being that it has not the stamp. We had the offer from the maker that by taking a number we could have our own stamp put on them. If any further particulars regarding this premium are desired we will cheerfully furnish them.

This month we have another valuable premium to present—a Domestic Sewing Machine—for forty-five subscribers at \$1.50 each. A circular giving full information of this machine will be sent on application. The "Domestic" ranks with the best makes, and no doubt many will work for the possession of one. All the subscriptions required need not be sent in at once, but cash with each batch is required. We hold the right to withdraw the above two premiums at any time.

In corresponding with us it will assist your post-office, or the railway service in transit, or the trolley service of the Philadelphia post-office, to write the full name of our firm, with the street, number, and post-office Station. Our post-office address is No. 1708 Chestnut street, Station 18th and Chestnut, Philadelphia, Pa.

* * * *

We have in stock a quantity of each of the following named books. As we are cramped for space we want the room they occupy, and the prices we have placed them at should carry them off in short order.

"Common Sense Piano Instructor" is as good a piano method of its size as can be found. Containing 80 pages, written with American Fingering. It is equally well adapted for the reed organ. As a cheap collection of pieces and rudimentary instruction it is good. The usual price is 75 cents. *Until we withdraw the offer we will send them, postpaid, for 15 cents.*

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"Pilgrim's Progress," a cantata in three parts, by J. C. Beckel, is the last item in this remarkable price cut. This is just the time that works of this class are in demand, and this one ranks with the best. John Bunyan's immortal allegory in condensed form is here set to music of moderate difficulty, consisting of solos, duets, and choruses arranged for juvenile voices.

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* * * *

In next issue of THE ETUDE we will present our annual holiday offer of musical works. The list of works will be larger than ever. Every work will be sold at a very much reduced price. Do not select your Christmas presents until you see our list. It will be ready some time before it is published in THE ETUDE, and can be had any time after December 1st.

* * * *

THE "New Harmony" of Dr. Mansfield, which we have been offering in advance of publication for 50 cents, postpaid, will be continued this month. If the work comes in November this offer is withdrawn. In order to procure the work at this low cost orders should be in this month. The work, we predict, will become a popular text-book. It is made by one of the foremost English theorists, who is a practical musician. Most of our present text-books on harmony were originally in the German language. The exact translations have mystified the subject in such a manner that as text-books for beginners they are almost useless.

* * * *

We are overstocked with a volume of Chopin's "Songs." The volume contains sixteen complete songs of Chopin, in Peters' Edition. These have only German words, but the edition is unsurpassed in other respects. We will sell what we have of our surplus stock for twenty cents apiece, postpaid.

* * * *

We have published a most excellent concert piece by Dr. Wm. Mason, entitled "Toccata," which is a bravura study. It is quite effective when played well. It ranks about in Grade VII on a scale of ten. An extract of the piece was published in THE ETUDE of March, 1895.

* * * *

Our "Album of Instructive Pieces" has gone through a number of editions, and we have a new edition in press at the present time, which will be ready during this month. The volume has proven so popular—its special purpose being to foster in the pupil a desire for better

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A careful perusal of "Anecdotes of Great Musicians," by W. F. Gates, leads me to regard it as a work of great value to the accomplished musician as well as to the aspiring student. It is with pleasure that I give this expression of my appreciation of the work.
FRANK M. DAVIS.

I have thoroughly examined "Anecdotes of Great Musicians" and think you have contributed a very excellent book to the musical literature of this country. I fully endorse the book. It is just such a book of anecdotes as every one enjoys reading.
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Accept my thanks for your prompt attention to orders. I am highly pleased with the volumes of "Mathews' Graded Course" which I have received, and hope to remain a subscriber to THE ETUDE as long as I have a class in music.
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I wish to express to you my full appreciation of your valuable paper, THE ETUDE, for which I subscribed in the spring. I, though a teacher, am but young in the profession, and feel the need of just such a work to help me succeed.
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MARSICK, THE EMINENT VIOLINIST, WILL make his first appearance in America at Carnegie Hall, November 1st and 2d, with the Symphony Society of New York, Conductor Walter Damrosch. On that occasion Marsick will play a concerto of Lalo (first time in America).

Marsick has just finished a new composition for the violin with piano accompaniment entitled "Fantaisie Arabe," which will be published shortly by G. Schirmer, of New York.

N. B.—Marsick will arrive in New York by the steamer Campagne, October 20th.

SPECIAL OFFER OF SPRANKLE'S PIANO Studies continued during November. "See October ETUDE." Nearly 1500 orders received. "One copy" for five two-cent stamps.

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